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How To Be Very,
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says Mrs. Julian A. Frank, a radiant Camay Bride. Cold cream Camay, the beauty secret of so many exquisite brides, can caress *YOUR* skin to new loveliness, too, and leave it softer, smoother.

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New-Formula IPANA® with WD-9
*destroys decay bacteria better
than any other leading tooth paste*

PHOTOPLAY

Your December issue will be on sale at your newsstand—November 8

November 1955

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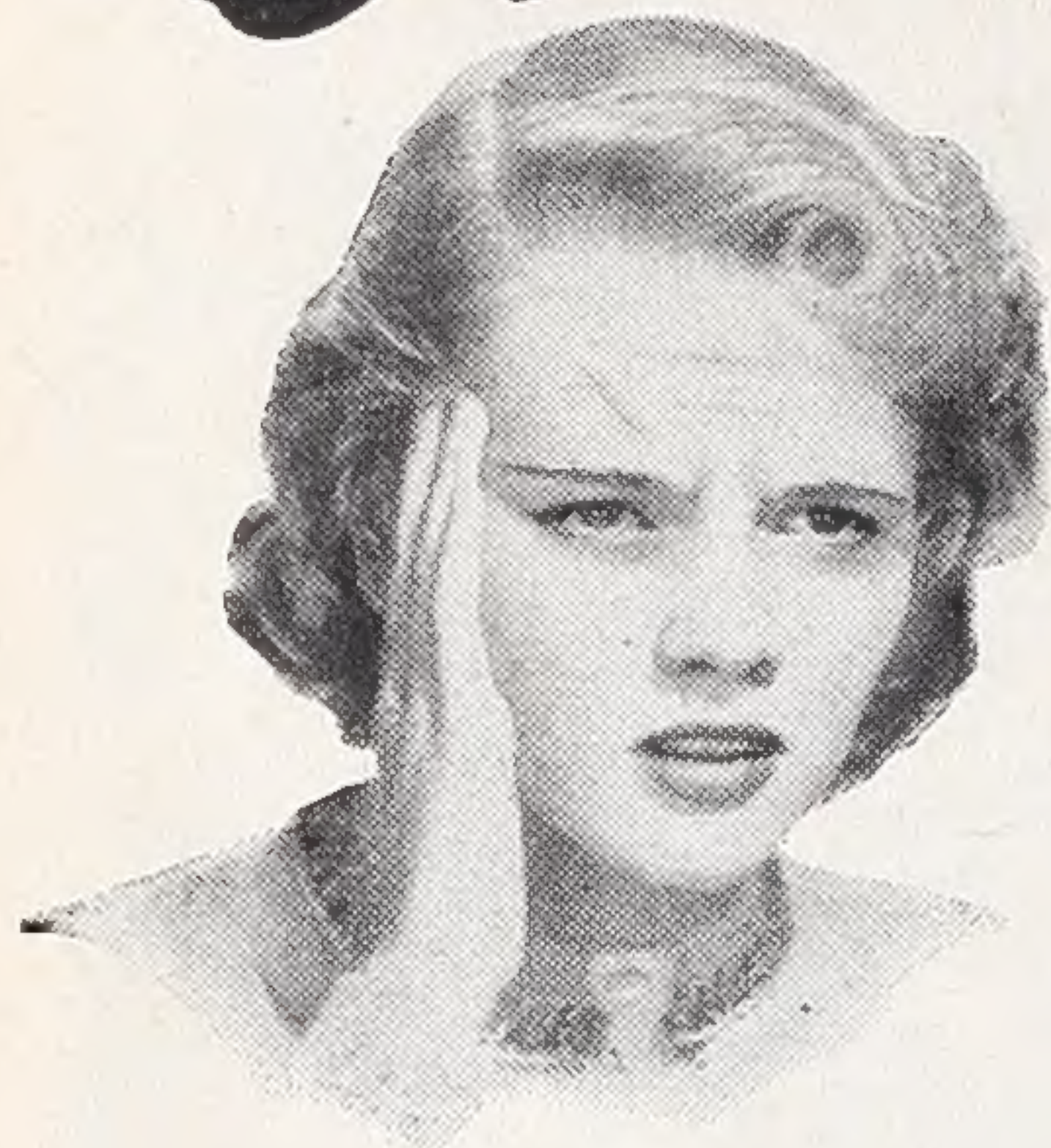
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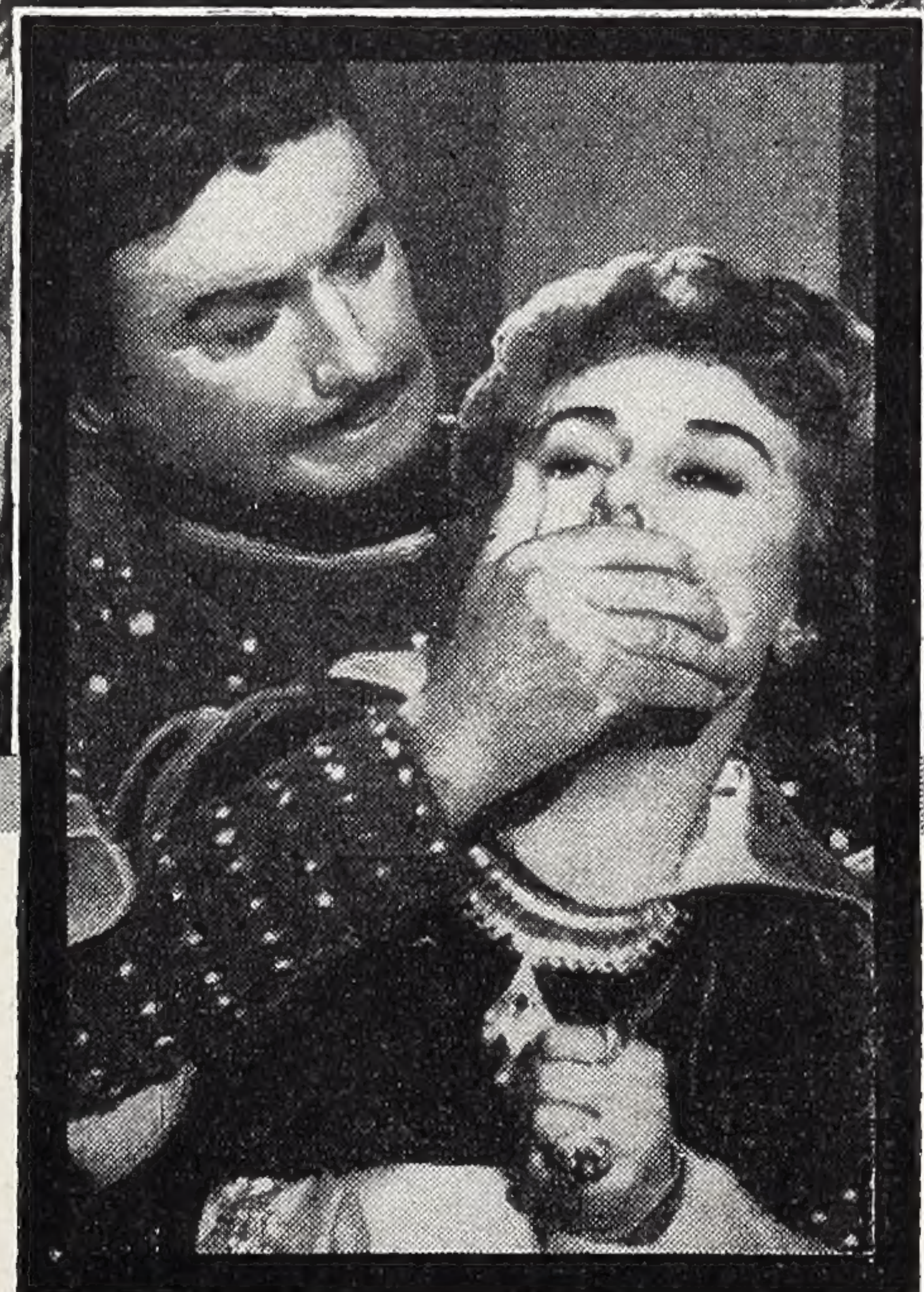


OVERWHELMING THE **CINEMASCOPE** SCREEN
WITH ADVENTURE AND VILLAINY, ROMANCE AND
HEROISM! A SIR WALTER SCOTT STORY FROM M-G-M,
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for matching lips

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CASTS

OF CURRENT PICTURES

AFRICAN LION, THE—Disney. Directed by James Algar.

BAR SINISTER, THE—M-G-M. Directed by Herman Hoffman: Patch McGill, Jeff Richards; Mabel Maycroft, Jarma Lewis; Jeremiah Nolan, Edmund Gwenn; Mr. Wyndham, Dean Jagger; Wildfire, himself; Tom Tattle, Willard Sage; Dorothy Wyndham, Sally Fraser; George Oakley, Richard Anderson; Paddy Corbin, J. M. Kerrigan.

COUNT THREE AND PRAY—Columbia. Directed by George Sherman: Luke Fargo, Van Heflin; Lissy, Joanne Woodward; Albert Loomis, Phil Carey; Yancey Huggins, Raymond Burr; Georgina Decrais, Allison Hayes; Floyd Miller, Myron Healey; Matty, Nancy Kulp; Swallow, James Griffith; Big, Richard Webb; Mrs. Decrais, Kathryn Givney; Bishop, Robert Burton; Colossus, Vince Townsend; Charlie Vancouver, John Cason; Selma, Jean Willes; Mrs. Swallow, Adrienne Marden; Jake, Steve Raines; Corey, Jimmy Hawkins; Lilly Mae, June Ellis.

ILLEGAL—Warners. Directed by Lewis Allen: Victor Scott, Edward G. Robinson; Ellen Miles, Nina Foch; Ray Borden, Hugh Marlowe; Angel O'Hara, Jayne Mansfield; Frank Garland, Albert Dekker; E. A. Smith, Howard St. John; Miss Hinkel, Ellen Corby; Ralph Ford, Edward Platt; Andy Garth, Jan Merlin; Joe Knight, Robert Ellenstein; Joseph Carter, Jay Adler; Taylor, Henry Kulky; Allen Parker, James McCallion; Steve Harper, Addison Richards; Al Carol, Lawrence Dobkin; Clary, DeForest Kelly; George Graves, Clark Howat; Phillips, Stuart Nedd.

IT'S ALWAYS FAIR WEATHER—M-G-M. Directed by Gene Kelly and Stanley Donen: Ted Riley, Gene Kelly; Doug Hallerton, Dan Dailey; Jackie Leighton, Cyd Charisse; Madeline Bradville, Dolores Gray; Angie Valentine, Michael Kidd; Tim, David Burns; Charles Z. Culloran, Jay C. Flippen; Rocky, Hal March.

KILLER'S KISS—U. A. Directed by Stanley Kubrick: Vincent Rapallo, Frank Silvera; Davy Gordon, Jamie Smith; Gloria Price, Irene Kane.

KISS OF FIRE—U-I. Directed by Joseph M. Newman: El Tigre, Jack Palance; Princess Lucia, Barbara Rush; Duke of Montera, Rex Reason; Felicia, Martha Hyer; Diego, Alan Reed; Vega, Leslie Bradley; Padre Domingo, Larry Dobkin; Pahvant, Pat Hogan; Acosta, Henry Rowland; Roderico, Bernie Gozier; Victor, Joseph Waring.

MAN ALONE, A—Republic. Directed by Ray Milland: Wes Steele, Ray Milland; Nadine Corrigan, Mary Murphy; Gil Corrigan, Ward Bond; Stanley, Raymond Burr; Dr. Mason, Arthur Space; Clantin, Lee Van Cleef; Anderson, Alan Hale.

MY SISTER EILEEN—Columbia. Directed by Richard Quine: Eileen Sherwood, Janet Leigh; Ruth Sherwood, Betty Garrett; Bob Baker, Jack Lemmon; Frank Lippencott, Robert Fosse; Appopolous, Kurt Kasznar; Wreck, Richard York; Helen, Lucy Marlow; Chick Clark, Tommy Rall; Helen's Mother, Barbara Brown; Lonigan, Horace McMahon; Drunk, Henry Slate; Drunk, Hal March.

NAKED STREET, THE—U. A. Directed by Maxwell Shane: Nicky Bradna, Farley Granger; Phil Regal, Anthony Quinn; Rosalie Regalzyk, Anne Bancroft; Joe McFarland, Peter Graves; Mrs. Regalzyk, Else Neft; Latzi Franks, Jerry Paris; Nutsy, Frank Sully; Big Eddie, John Dennis; Janet, Angela Stevens; Margie, Joy Terry; Mr. Hough, G. Pat Collins.

SIMBA—Lippert-Rank. Directed by Brian Desmond Hurst: Howard, Dirk Bogarde; Drummond, Donald Sinden; Mary, Virginia McKenna; Mr. Crawford, Basil Sydney; Mrs. Crawford, Marie Ney; Dr. Hughes, Joseph Tomelty; Karanja, Earl Cameron; Headman, Orlando Martins; Kimani, Ben Johnson; Joshua, Huntley Campbell; Waweru, Frank Singuineau; Chege, Slim Harris; Mundiati, Glyn Lawson; Thakia, Harry Quashie; Settler at Meeting, John Chandos; Colonel Bridgeman, Desmond Roberts; African Inspector, Errol John.

TO HELL AND BACK—U-I. Directed by Jesse Hibbs: Audie Murphy, Audie Murphy; Johnson, Marshall Thompson; Brandon, Charles Drake; Lt. Manning, Gregg Palmer; Kerrigan, Jack Kelly; Valentino, Paul Picerni; Maria, Susan Kohner; Kovak, Richard Castle; Sanchez, Art Aragon; Saunders, Brett Halsey; Mrs. Murphy, Mary Field; Capt. Marks, Bruce Cowling; Col. Howe, Paul Langton; Swope, Felix Noriego; Steiner, Julian Upton; Thompson, Denver Pyle; Lt. Lee, David Janssen.

TRIAL—M-G-M. Directed by Mark Robson: David, Glenn Ford; Abbe, Dorothy McGuire; Barney, Arthur Kennedy; District Attorney Armstrong, John Hodiak; Mrs. Chavez, Katy Jurado; Angel Chavez, Rafael Campos; Judge Theodore Motley, Juano Hernandez; A.A. "Fats" Sanders, Robert Middleton.

YOU'RE NEVER TOO YOUNG—Paramount. Directed by Norman Taurog: Bob Miles, Dean Martin; Wilbur Hoolick, Jerry Lewis; Nancy Collins, Diana Lynn; Gretchen Brendan, Nina Foch; Noonan, Raymond Burr; Skeets, Mitzi McCall; Mrs. Noonan, Veda Ann Borg; Mrs. Ella Brendan, Margery Maude; Ticket Agent, Romo Vincent; Marty's mother, Nancy Kulp; Lt. O'Malley, Milton Frome.

**"I understand you now because
I've got the same
feeling in me...and if
anything happens to
my wife, my daughter
or the boy...I'll surely
kill you...SO HELP ME!"**

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A sensation
as a Collier's
Magazine
serialization!

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A best-seller
as a Literary
Guild selection!

!
A smash as
a Broadway
stage hit!

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Now greatest
of all on the
screen!

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AUDIENCE
AWARDS
at your
favorite
movie
theatre
November
17-27

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and
FREDRIC MARCH
in
WILLIAM WYLER'S
Production of
THE DESPERATE HOURS

co-starring
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Gig Young • Mary Murphy

Produced and Directed by WILLIAM WYLER • Screenplay by JOSEPH HAYES
Adapted from the novel and play by Joseph Hayes



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6 Rinses 25¢ 2 Rinses 10¢

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"Make-up"

HAIR RINSE



if you've thought
of going Blonde

If time has darkened your hair, you can be a lovely blonde again—safely, easily with Marchand's Golden Hair

Wash. Or lighten just a little, bring out sunny lights. Marchand's is the complete home hair lightener famous for 50 years. At good drugstores everywhere.

60c and 90c plus tax



Beverly Hilton opening ushered in series of fabulous parties. Jimmy McHugh, Debbie, George Montgomery, Eddie, Dinah Shore attended the McHugh Polio Fund Dinner. Bob Stack, Rosemarie Bowe, cigarette girl Alice Pearson helped open Bali Room



HOLLYWOOD PARTY LINE


BY EDITH GWYNN

IF THE "OPENINGS," celebrations, fashion shows, charity events that ushered in the debut of the fabulous new Beverly Hilton Hotel had lasted one more night, believe me, most of Hollywood and citizens of its swanky outlying districts would have been in a state of collapse! The hotel's private ballrooms and its various cafe rooms were the setting for tremendous shindigs—seven nights in a row before the place was open to the public! Started with the glittery Victory Ball at which hundreds of exquisitely clad diners were treated to a fashion show from Sophie, among others. Clark and Kay Gable were among the film folk who showed up—as did Bob and Mary Cummings, Ann Miller (with Bill O'Connor) in a sari-type gown of gold cloth with matching gold sandals. Guests from all over the world mingled with the local crowd of glamour-pusses and socialites . . . That was true, too, of the \$100.00 a plate dinner dance—The Champagne Ball, mas-

terminded by the Nina Anderson Foundation for the benefit of the Jimmy Hugh Polio Fund. Twelve American designers exhibited their lovely creations at this ball, plus hats by Rex, designed by Eddie Fisher, fireworks, baby elephants painted pink! At both events the guests got souvenir presents, ranging from solid gold cuff links for the men to gold brooches, hats, perfumes for the women. . . . Then came the opening of the gorgeous Bali Room—the hotel's night club that drew a mob including the Dan Daileys, newly divorced Elizabeth Montgomery (you'll see her as Gary Cooper's lady in "The Court Martial of Mitchell") with Gig Young. And what! Acting as a cigarette girl wearing a thousand-dollar Balinese costume was Alice Pearson, who used to be a secretary for dear old PHOTOFEST.

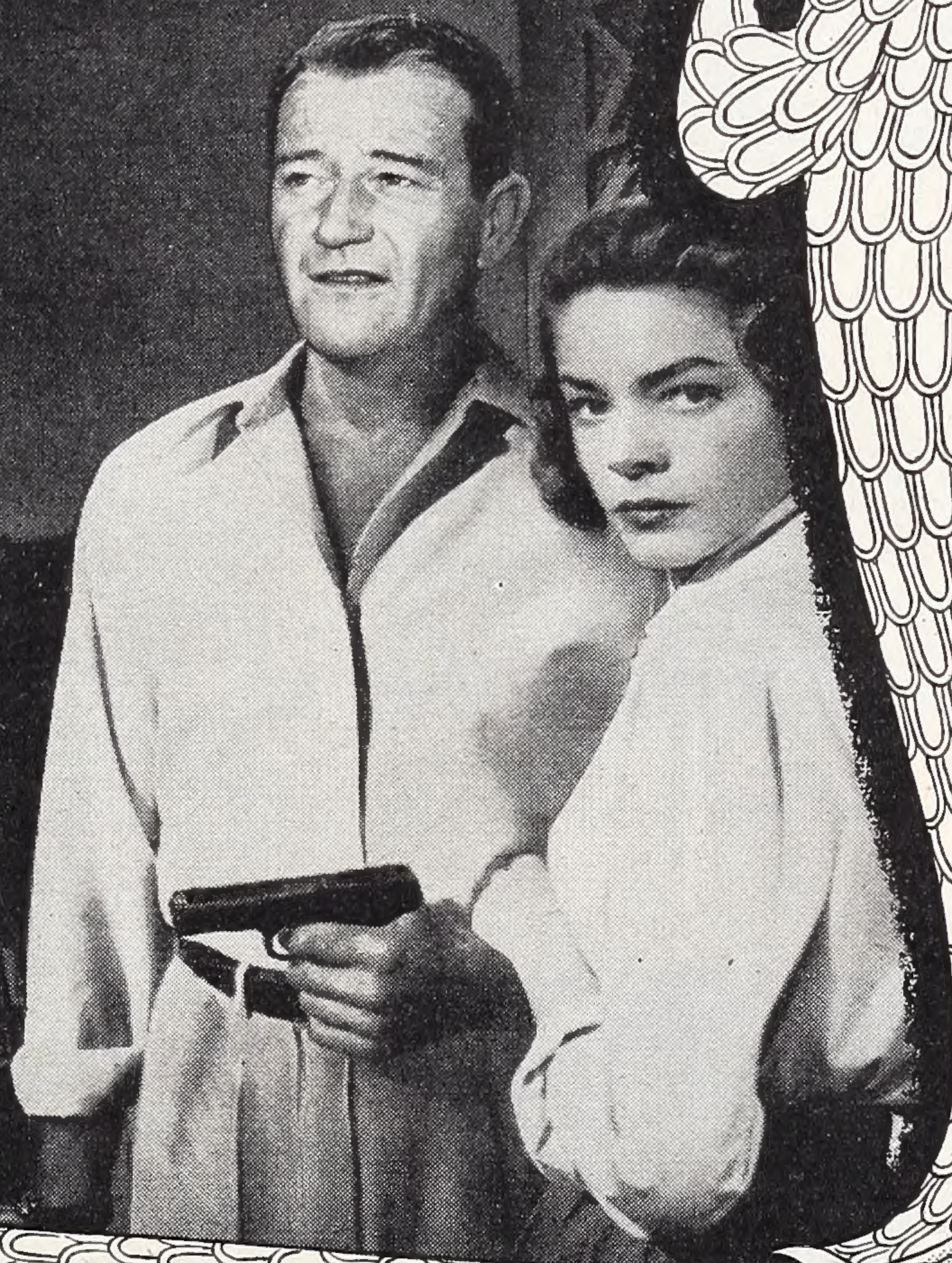
There was also the preopening "The Traders" (a branch of San Francisco's famed "Trader Vic's")

Continued



Walk to the first dim light...
hurry past the man in the
rickshaw...turn left at the corner
of Sin Street and Glory Road...
draw your gun...duck your
girl...hold your breath...
you're getting close
to Blood Alley!

JOHN WAYNE LAUREN BACALL



"BLOOD ALLEY"

WARNER BROS. CINEMASCOPE WARNERCOLOR
PRESENT IT IN STEREOPHONIC SOUND



with PAUL FIX · JOY KIM · BERRY KROGER · MIKE MAZURKI · ANITA EKBERG
STORY AND SCREEN PLAY BY A.S. FLEISCHMAN A BATJAC PRODUCTION

Directed by WILLIAM A. WELLMAN · Presented by WARNER BROS.





Glamazon Anita Ekberg, with Frank Sinatra, stole show at Sammy Davis, jr. opening



The Jack Lemmons, other stars, made St. Johns Hospital benefit a glamorous affair



Handsomeness Dick Egan's date at Colgate Variety Hour telecast was lovely Dana Wynter

Sea type restaurant in the Beverly Hilton. The L'Escoffier room, so *exclusive* that there will be *NO prices* on the menus. Along with other special events, Al Teitelbaum previewed his fine fur collection to a few hundred drooling femmes. Jane Powell's eyes popped at a fifteen thousand dollar midnight-mist mink. Terry Moore sighed over a wrap of white jasmine mink—worth a fortune. (Didn't we all?)

Terry Moore toddled into Herman Hover's cocktail party at Ciro's for Sammy Davis, jr., looking real dreamy in a blue silk, off-the-shoulder dress, its skirt a mass of flounces. Debbie Reynolds and Eddie Fisher were there and Debbie, too, was in full-skirted blue. The Dean Martins were on hand—but not the Jerry Lewises, though both pairs were invited. They've managed to avoid each other socially with amazing "accuracy." Also sipping and nibbling were the Jeff Chandlers, Ann Blyth (wearing a snug-topped, full-skirted black dress with a red sash, and a black velvet picture hat), Joanne Dru, in brown crepe sheath with cap sleeves, Jeanne Crain and Paul Brinkman, Mitzi Gaynor and Jack Bean, Mitzi Green and Joe Pevney, the John Lunds, Gary Crosby with Peggy Connolly. Gary was stuffing in canapés like mad, saying he worries so much he doesn't need to diet.

Glamazon Anita Ekberg "stole the show" from everything *but* Sammy Davis' great show, the next night when he opened at Ciro's. She was with F. Sinatra and the room was full of celebs. But the Ekberg, in low, low, low-cut, skintight, white lace gown, with black velvet stole trimmed in white mink, long white gloves, long earrings, long blond bob bobbing almost to her ample shoulders (she's *not* a tiny gal, y'know!) knocked ringsiders for a loop. Applauding Sammy as usual, were the H. Bogarts, Marlon Brando, the Jack Bennys, Judy Garland and Sid Luft, Betty Furness and Cesar Romero, Gary Cooper, stag, Leigh Snowden and Dick Contino, and of all things, Cleo Moore, all herself!

Before Eddie Fisher took off for the East again, Debbie guess who gave him a surprise birthday that actually surprised him. She arranged a real Hawaiian luau for her feller in a home she borrowed from a chum. Feasters included Lori Nelson with Dave Haft,

Barbara Ruick, the John Ericson George Nader and Martha Hyer, J. Foreman, Lennie Gaines.

Well, kiddies, Sinatra dood it again. Meaning Frankie tossed another (f 75) big bash—this one less formal than the dinner dance he gave out with last month—but a heap more fun! F. took over the entire Villa Capri, his favorite Italian restaurant in Hollywood for a bon voyage party for his pal Patsy D'Amore, who owns the place. And for the How Crazy Can We Get Dept. Frank had all the regular chefs and waiters "just helping"—because he had the dinner catered by an outside outfit and served up Mexican food! A small, hot band served up jump tunes besides backgrounding such as Sammy Davis, jr., Nat King Cole, Pat Stanly and Frankie later when they dished out a million \$\$\$\$ worth of free entertainment. None of the talent went to work on the Milton Berles, Lauren Bacall (Bogie was working), Betty Furness (snapping candid camera shots of everyone for hours), the Dean Martin George Raft with Mari Blanchard, the Jerry Colonas, Peggy Connolly, Jimmy van Heusen, W. Winchell, M. Wynn, Jack Entratter, handsome boss face of The Sands at Las Vegas, the Sammy Cahns and James Dean, who brought his semi-steady date, Ursula Andress, to "the ball."

Golly! If we don't quickly lump a lot of other doings together in a hurry you'd never guess how crowded with carryings-on the last month was! There was a special showing of "Oklahoma" at M-G-M, attended by Oklahoma Governor Raymond Gary, that drew gasps of awe and praise from the lucky invitees—and made Shirley Jones the happiest gal in Hollywood. She's definitely a new star who was born with that showing! There was the reopening of the Huntington Hartford Theatre with the play, "A Day by the Sea" (the critics couldn't "see" it!)—where Grace Kelly and Jean Pierre Aumont drew the most stares . . . And such a nice cocktail soiree given by The Italians, a group of truly ambitious, hard-working actors (including Jimmy Dean, Gary Crosby, Terry Moore, Tony Curtis, Carol Ohmart, George Nader, Roy Calhoun)—where they told about the "do-gooding" for charitable causes the club will foster in the future. More about them soon.



Beautiful Hair

B R E C K



THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS. Each one of the Three Breck Shampoos is made for a different hair condition. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The Breck Shampoo for your individual hair condition leaves your hair clean, lustrous and fragrant. A Breck Shampoo is not drying to the hair, yet it cleans thoroughly. A Breck Shampoo helps bring out the soft, natural beauty of your hair.

The Three Breck Shampoos are available at Beauty Shops, Drug Stores, Department Stores and wherever cosmetics are sold.

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LAUGHING STOCK



Want a good group project this fall?

- ☐ An off-beat treat ☐ Bird watching ☐ A quilting bee

Ask the crowd—how about planning something special for their moms, come Thanksgiving? A really off-beat treat for the lady who cooks the turkey dinner? Then pool your wits and wallets; throw a theatre party with the mothers as honored guests. They'll love it—this fun way of thanking them for

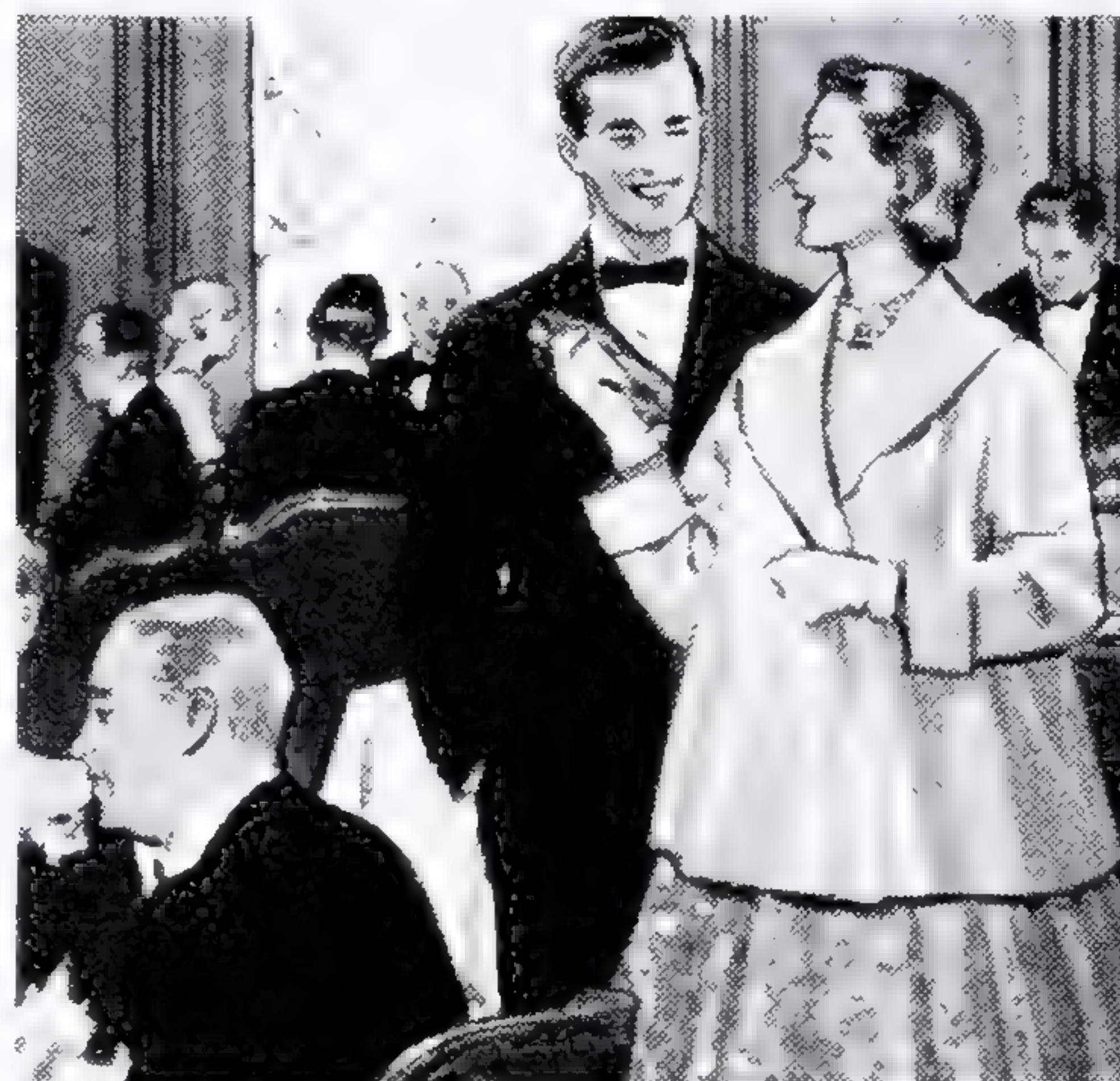
being "the most," pal-wise! And wasn't it your mom, too, who taught you how to smile through *certain days*? Yes. Because she helped you choose Kotex* for softness, safety you can trust . . . the complete *absorbency you need*. You see, she knew that confidence and Kotex go together!



Which helps "elevate" a low brow?

- ☐ Symphony sessions ☐ Dating the psych prof
☐ A bang on the head

Neither "long-hair" concerts nor brain bait can lift the kind of brow *we* mean! If your forehead's low, part your hair higher on your head, parallel to eyebrows. Now make a short bang that conceals your real hairline. Different girls have different needs—in grooming aids, and in sanitary protection. That's why Kotex gives a choice of 3 sizes. Try Regular, Junior, Super. And try a new Kotex belt, too . . . it goes with Kotex for perfect comfort.



At first glance, would you say she's a—

- ☐ Gold digger ☐ Mixed up kid
☐ Shrinking violet

She may be a living razor at repartee, but in *clothes savvy* she's got her lines mixed. Example: that short flared coat calls for a stem-slim skirt, *not* the full-skirted style she's wearing. Bone up on what fashion lines combine best. Just as you've learned that (at calendar time) Kotex and those *flat pressed ends* are your best insurance against revealing lines. And with Kotex, no "wrong side" mix-up! You can wear *this* napkin on either side, safely.

More women choose KOTEX than all other sanitary napkins

Hazy about what happens and why—at "that" time? Read "Very Personally Yours"—the fascinating, *free* booklet filled with easy-to-understand facts, plus lively illustrations. Hints on diet, exercise, grooming . . . do's and don'ts a girl should *know*. For your free copy, address P. O. Box 3434, Dept. 12115, Chicago 54, Ill.



Hollywoodites returning from Hawaii are telling about the disordered village general store near a film location site. A sign outside reads:

"House of Three Wonders: 1. You wonder if we have it. 2. We wonder where it is. 3. You wonder how we find it."

Jack Carson about a movie cutie: "She's a gal who talks a blue shriek."

Sign on a wedding chapel in Las Vegas: "Our Weddings Are Legal."

Comedian Joey Bishop about wealthy visitors in Vegas:

"The other night a Cadillac drove up to the Sahara Hotel and a Jaguar got out."

John Payne asked his seven year old Tommy what he'd like to do when he grows up. The lad replied:

"Nothing, Dad. Just like you."

Don Porter claims this sign should appear on the lawn of a certain mansion in Beverly Hills:

"Beware of Juvenile Delinquent."

Bob Hope quipped it at the Royal Variety Performance in London:

"I was born English. I tell you this so that those of you with no sense of humor will at least be patriotic."

Buddy Lester's mad idea for a liquid Russian roulette game. Six shots of vodka and then you wonder which shot hit you.

Overheard in a Hollywood bistro: "She's the type of girl who likes quiet things. Like the folding of a fifty-dollar bill, for instance."

When she was married to Conrad Hilton, Zsa Zsa Gabor asked him to name one of his hotels after her.

"How can I run a hotel with a Bible in every room," Hilton's reported to have said, "if I call it the Zsa Zsa Hotel?"

Jerry Lewis masquerades as an 11 year old boy in "You're Never Too Young," and in one scene Diana Lynn tries to explain about the birds and bees.

Diana: "It's hard to explain. You see, well, some people are born boys and some are born girls."

Jerry: "I'm glad. It works out a lot better for dancing."

Fellow who spells out the names and titles on a Hollywood theatre marquee pulled a boner when M-G-M's "Rogue Cop" opened.

The sign read: "Rouge Cop."

Overheard: "She just throws herself at men—but what an aim."

*See Erskine Johnson's "Hollywood Reel" on your local TV station

Jergens most effective of all lotions tested



In a remarkable test:

Hands soaked in detergents, but without Jergens care, looked rough, red. Some were even cracked and bleeding.

In the same test:

Hands treated with Jergens Lotion after soaking were soft, smooth, lovely. No detergent damage.

Unretouched photo of Mrs. Beth Anderson's hands after soaking in detergents. Only *one* hand received Jergens Lotion.

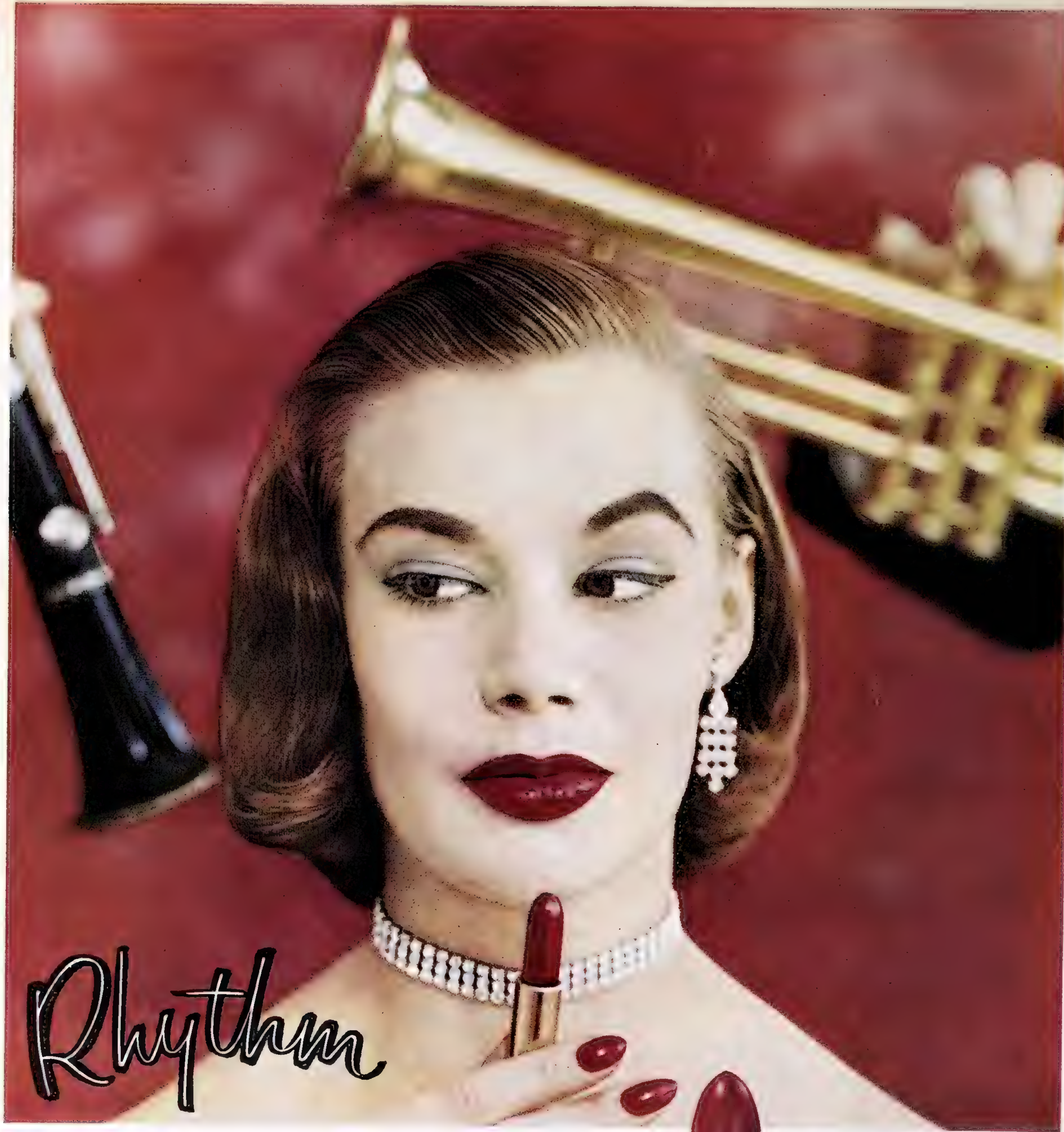
PROOF: JERGENS LOTION STOPS "DETERGENT HANDS"

The test: 447 women soaked both hands in a common household detergent 3 times a day. After each soaking, Jergens Lotion was applied only to one hand. In 3 or 4 days the hands untreated by Jergens Lotion showed ugly detergent damage. But the hands treated with Jergens Lotion were soft, smooth, glamorous.

What to do? It's easy to keep your hands smooth and lovely. Use luxurious Jergens Lotion every day to combat punishment of wind, weather, suds and sun. Jergens Lotion is never sticky, never greasy. Takes only a few seconds to apply. Gives you the thrilling reward of glamorous-looking hands. Still only 10¢ to \$1.00, plus tax.

Notice to doctors and dermatologists...for a summary of this report, write The Andrew Jergens Co., Cincinnati 14, Ohio.





Rhythm

in
Red!

Rhythm-in-Red! A high-key red that fairly sings . . . in wonderful harmony with the blues, the crimsons, the hunter greens of new Fall fashions. Rhythm-in-Red has just the right note of blue to give it a deep, exciting brilliance! And naturally, because it's a Cashmere Bouquet Lipstick, Rhythm-in-Red stays crimson-bright on your lips . . . stays off everyone else!

7 Cover-Girl Colors **49¢** plus tax

cashmere bouquet



Conover girls pick Cashmere Bouquet

"Have a lipstick wardrobe: a crimson red (Rhythm-in-Red), a true-red (Look-out Red) and a golden-red (Tropic Sun). All three cost less than \$2 when, like our Conover girls, you choose Cashmere Bouquet."

says

Candy Jones

Director Conover School, New York, N.Y.

Indelible-Type Lipstick

Super-Creamed to Keep Your Lips Like Velvet

Bored with each other? "Tosh!" says Mike Wilding to those "Giant" rumors about Liz

For Pier and Vic Damone, a happy ending to weeks of worry—a bouncing 8 lb. 12 oz. boy



Having someone like Marty to lean on is the reason for this Day's happiness song

Cal York's INSIDE STUFF

They're Whispering That: The M-G-M front office issued a "sit tight and say nothing" edict to Debbie Reynolds. In her words, until such time when she says "I do" or "Goodbye now" to Eddie Fisher, the big wigs feels it's wisest to say nothing. They have a point, too. No matter what statement harassed Debbie and Eddie make, it either comes out distorted, exaggerated—or completely changed! . . . The rumor persists that Elizabeth Taylor is restless and bored with her marriage to Michael Wilding. Three months must pass before she finishes "Giant," so in

the meantime he may take off and make a movie in Europe. Hollywood interprets this as a bad omen, in spite of Mike's vehement British "Tosh!" to the rumors. Adding fuel to the flame of gossip, at the end of a hard day's work when Rock Hudson and lovely Liz sipped champagne, tongues all over town wagged like windmills. Everyone failed to mention that Phyllis Gates was present and clinked glasses, too!

Life Begins: It was Sunday morning, 24 hours after they moved into their new home in Bel-Air. "Wouldn't it be

wonderful if the baby was born today?" sighed Pier Angeli to Vic Damone. Exactly 12 hours later their 8 lb. 12 oz. son came into the world via Caesarean section. Those feared complications as a result of that plane accident were in vain and their prayers were answered. New papa Vic was so thrilled because his son was born on his own father's birthday. The wee one was named Perry after Perry Como, Rocco after Damone senior and Luigi after Pier's beloved father. How Pier wishes her dad might have lived to see his first grandson! And just as soon as his

Continued

LOOK...



what's new in eye beauty!



Look prettier—through curly lashes in just seconds—with the new soft-cushion

Maybelline
PROFESSIONAL
EYELASH CURLER

naturally,
it's the best...
gold plated

Molded Cushion refill, only 10¢

You must try the wonderful new

Maybelline
AUTOMATIC
EYEBROW PENCIL

never needs sharpening
—spring-locked crayon
can't fall out...

Velvet Black, Dark or
Light Brown, and now in
Dove Grey or Auburn...

39¢ for two long-lasting refills



79¢

Tweeze with ease—with the new silvery



Maybelline

EYEBROW TWEEZERS
designed with a grip that
can't slip—straight
or slant edge...

29¢

Last but not least—the world-famous

Maybelline
MASCARA

for long, dark, velvety
lashes—Solid Form in
gorgeous gold-plated
vanity case—or Cream
Form in smart kit



\$1.25

Maybelline
SPECIALISTS IN EYE BEAUTY

INSIDE STUFF *continued*

Pier is well enough and willing to leave the new baby for a few weeks, father Vic is treating her to a trip back to Italy. Her devoted husband believes an ocean voyage and the sight of her native land will erase all pain of the past for pretty Pier.

The Good Life: "I'm not in the first shot after lunch," said Doris Day on the "Man Who Knew Too Much" set. "Drop by the dressing room and we'll yak it up!" Later Cal found Doris stretched out to rest, she pulled the false chignon from the nape of her neck and sighed with serenity. "I've never been happier, because I'm a girl who needs someone to lean on and Marty has been wonderful for me. One trip to Europe was terrific. London was exhausting, but we drove all through France and not a single soul recognized me. On the boat the sea was so eerie at night, I slept in the daytime. Then my son Terry would come in loaded down with autograph books. He had a ball—won one hundred and twenty dollars at shuffleboard, too! You know Warners owned the Ruth Etting story (M-G-M's "Love Me or Leave Me!") when I was

under contract there. Now they want me to come back for a picture. I don't think it would be a sweet revenge, say no! Now I'm just grateful—couldn't care less!"

Happy News: If movie exhibitors kept their business, there couldn't be a happier future for the ten young people who won the COMPO National Audience Awards, as the stars of tomorrow. Beaming away were Anne Francis, Barbara Rush, Lori Nelson, Dolores Moreno, Cleo Moore, Jack Lemmon, George Nader, John Erickson, John Egan, and Tab Hunter. They were feted at a big luncheon at the Beverly Hills Hotel.

For the Record: People are talking about "what happen" to that pretty Leslie Caron. Leslie's turned into sophisticated French fashion plate. She had all the females sighing at a recent party... Jane Powell isn't expecting another baby, she and her husband Pat Nerney aren't feuding and doesn't want to break her M-G-M contract. We know because we asked her!... Piper Laurie didn't meet

Continued



Leslie Caron's new look rated second look from ladies at the party



June Allyson with COMPO winners Barbara Rush and George Nader



"I'd give anything to belong..."

Ann sighed as she looked enviously through the window at a happy group of boys and girls heading for the Bowling Alley. How she wished she were one of them.

"I'd give anything to belong," she said for the hundredth time.

Why did they snub her so consistently, she wondered. Why did they leave her out of things? She was quite sure she was just as pretty—prettier, even, than some of the girls . . . just as nicely dressed, too . . . and with more personality. Yet she was outside of the charmed circle. She simply couldn't understand why. Girls with this trouble* seldom do.

Listerine Antiseptic does for you what

no tooth paste does. Listerine instantly kills germs, by millions—stops bad breath* (halitosis) instantly, and usually for hours on end.

Far and away the most common cause of bad breath is germs. You see, germs cause fermentation of proteins, which are always present in the mouth. *And research shows that your breath stays sweeter longer, the more you reduce germs in the mouth.*

**No tooth paste kills germs
like this . . . instantly**

Tooth paste with the aid of a tooth brush is an effective method of oral hygiene. But no tooth paste gives you the proven Listerine Antiseptic method

—banishing bad breath with super-efficient germ-killing action.

**Listerine Antiseptic clinically proved
four times better than tooth paste**

Is it any wonder Listerine Antiseptic in recent clinical tests averaged at least four times more effective in stopping bad breath odors than the chlorophyll products or tooth pastes it was tested against? With proof like this, it's easy to see why Listerine belongs in your home. Every morning . . . every night . . . before every date, make it a habit to use Listerine, the most widely used antiseptic in the world.



**LISTERINE ANTISEPTIC STOPS BAD BREATH
4 times better than any tooth paste**

Why worry? Wear Sani-Scants!

INSIDE STUFF *continued*



For Lita Calhoun, a fabulous birthday gift from her ever-lovin' Roy

Bill Campbell's scene-stealing proved Widmark's a "good actor!"



with family opposition when she decided the time had come to have her own apartment. She wanted to live closer to the studio and she still goes home for weekends . . . Far from being annoyed with Grace Kelly for turning down so many scripts, now that she's making "The Swan," the studio's decorating the house she rented while in Hollywood.

Many Happy Returns: It was the hottest day of the year, but it was also Mrs. Rory Calhoun's birthday. Whatever Lita wants Lita gets from her devoted husband, and this time it was a full-length ranch mink coat! . . . Eddie Fisher was 27, which was the reason why Debbie Reynolds gave him a surprise party and a set of diamond and emerald cuff links and studs.

Wrong Rumors: John Derek wasn't annoyed (as printed) when Paramount borrowed Robert Wagner for "The Mountain." John read the script first and didn't believe an audience would accept him as Spencer Tracy's brother . . . Debra Paget moving out on mama and taking an apartment of her own? "Anyone believing that rumor," she insists, "is just plain krazy!" The lady should know! . . . To the contrary, Richard Widmark was delighted when William Campbell stole certain scenes in "Backlash." It so happens Dick thinks Bill is such a terrific actor, he asked U-I to cast him in the picture!

Peeks at Productions: At first Ev Marie Saint thought it was a rib when Paramount asked her to play opposite Bob Hope in "That Certain Feeling." When she said she thought she'd "been lost" in a comedy, Mr. Ski-Nose got on the phone and convinced her otherwise . . . And when Lana Turner reported the first day at 20th Century-Fox for "Rains of Ranchipur," she was on the set at 9—and in the hospital at 12. Poor Lana suffered a brain concussion when she fell in a bathtub while vacationing in Acapulco. Headache and dizzy spells prompted the "general checkup."

Cupid Kay-Od: Susan Hayward says she isn't having a romance with Don Barry—or anyone. They've known each other for years and the gal says it's nuttin' but good ol' friendship . . . And George Nader says he isn't having a romance with Kim Novak but—"I'd even be grateful if someone thought I was!"

Hollywood Is Amused: At Mr. and Mrs. Clark Gable turning down the invitation to the party ex-actor William Haines gave for his long-time friend Joan Crawford and new husband Alfred Steele, who was detained in New York and couldn't attend . . . At the New York report on Marilyn Monroe's endeavors to better herself as an actress. In all fairness, she's very serious about studying at the Actors Studio where most of the students are struggling

They really solve the problem!

For safety's sake when "those days" are near . . . for peace of mind when "that time" is here . . . Sani-Scants really are a blessing. They look as trim as everyday panties, but they have pins and tabs inside so you need no belt. And Sani-Scants have a moisture-proof panel to guard you against embarrassing accidents. Another wonderful thing about Sani-Scants; they conceal, never reveal! Next month, why don't you try Sani-Scants? \$1.35 to \$2.50. Longer Brief style, \$1.75 to \$2.50. Small, medium, large, extra-large.

Kleinert's



This radiant new loveliness... must it glow briefly... and flicker out?

They say you can tell by a girl's complexion when she's in love...

You can't help noticing it. All at once a girl's complexion becomes gloriously, warmly alive.

"She must be in love," other girls guess instantly. Men, somehow, never suspect the truth. Yet this new radiance draws them like a magnet.

"If only it would last..." people say. But the wonderful truth is—it *can* last!

The whole secret is to *bring out* that fresh, soft glow *every day*. And there is only one way to do that.

**Only CREAM can really
DEEP CLEANSE your skin**

At the end of each day your complexion is half-choked with stale make-up

and clinging, oily grime. *Only cream* is able to dissolve and clean out this greasy dirt, embedded deep in the pore openings.

The unique oil-and-moisture formula of Pond's Cold Cream has made it *the most successful deep-cleansing cream in the world*.

After your Pond's Cold Creaming each night, you'll be aware that nothing has ever left your skin so *bright-awake clean*. Every pore seems to be taking deep, cool breaths of fresh air. Your skin feels completely unclogged, really *free*!

Today—get Pond's Cold Cream. See it give you the glow of a girl who loves, and is loved!



Today—among great beauties of society, among all women who value a lovely complexion—more women use Pond's than any face cream ever made.

Nice things happen so fast —

You can see immediate results from luxurious *deep* Pond's cleansing each night. And—even more dramatic results when you "re-protect" your skin with Pond's after each daytime face washing. Each time you wash your face, dermatologists say, you remove natural protectors that Nature takes 1 to 3 hours to restore. Meanwhile, your skin roughens, coarsens, *dries out*. Pond's Cold Cream replaces the washed-away protectors *instantly*. That dry feeling disappears. Your skin feels dewy soft, *happy*—it *welcomes* make-up!

WIN A

\$1,000 MINK STOLE



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BRAS

to complete
the vision of a
lovelier YOU

RULES First Prize: A \$1,000.00 MINK STOLE.
Plus 25 other prizes of deluxe radios.

- You don't have to make a purchase to qualify.
- The luxurious mink stole will be presented to the person who writes in 25 words or less the best conclusion to . . . "I purchase my bras at . . . because"
(name and address of favorite store)
- Write or print legibly on a 3" x 5" card (Postal Card) your entry in the contest. Be sure to include your name and address.
- Closing date is midnight December 5, 1955. Presentation to be made prior to Dec. 30, 1955.
- Duplicate prizes will be awarded in case of tie between two or more contestants.
- This contest is not open to any person employed by or associated with the sponsor.

Style illustrated No. 492

Finely detailed bra to retail at \$1.00

send entries to: Dept. 17
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180 MADISON AVE., NEW YORK, N. Y.
DIVISION OF UNITED MILLS CORPORATION

INSIDE STUFF *continued*

gling young hopefuls. Marilyn lives at the Waldorf Towers and employs a male secretary to take notes during class. Later she lunches with the others at Childs—while the secretary transcribes the notes for her to study!

Fact or Fiction: According to June Allyson, her 16-year-old step-daughter, who spent the summer with the Dick Powells, is most enchanting. According to a close friend, June was real relieved when Missy Ellen returned to her mother (Joan Blondell) in the East. Among other worries that supposedly unnerved June was the way the young lady drove her car in heavy traffic . . . When he returns from England and visiting Linda Christian in Spain, Edmund Purdom has a surprise awaiting him. Last time he visited a Spencer Tracy set he made remarks and behaved so unprofessionally, Spence wouldn't work until Purdom was asked to leave. Now 'tis said the unpredictable Britisher will be told he's barred from all Tracy sets in the future!

Storm Signal: Some say he's consulting

a psychiatrist, but one thing's for sure. These are troubled days for Jeff Chandler. He looks disconsolate, his attitude is weary and dejected. Although he's temporarily refusing all interviews, Jeff was his usual kind, cooperative self when he sat down with Cal in the U-I commissary. "We've been trying to find a larger place," he began, "but now we're remaining in the house I bought for Marge when we separated, cutting off the bedrooms and enlarging the closets." About those interviews. "You reach a point where there's nothing left to say," Jeff explained, "then a few writers distort the truth to get hot copy, and lies actually make me ill. So I'll lay off until I have something interesting to talk about again." After "Pillars of the Sky," Jeff takes a long rest. Cal believes this is the answer to his problems.

Paradise Lost: That "dream" location on the Virgin Islands turned into a nightmare for Deborah Kerr, William Holden and the "Proud and Profane" company. Angry wasps bit them. They suffered weeping skin infection from



"Try and catch me!" challenged Marlon Brando as he sprinted down an alley. And a waiting photographer did

tropical plants and the resort was over-
n with overbearing tourists. One per-
sistent woman even tried to make
ebbie sit on her fat husband's lap for
snapshot!

ale Garbo: "Try and catch me!"
allenged Marlon Brando—and news
otographers took him at his word
en he appeared in court on two old
affic citations. Wearing sneakers and
ark glasses, Marlon climbed out a
ndow and sprinted up an alley after
e judge fined him \$50. A waiting pho-
grapher grabbed his shot as he
acked: "I hope you move this fast
en you make that Western!" For the
cord, Marlon will play a gun fighter
the early West in his first picture for
s own Pennebaker, Inc., productions.

imes in the News: At ease kiddies!
artin and Lewis are going to keep
being Martin and Lewis. The feud-
g pair finally met at Paramount and
greed to go on making many mil-
ons as America's highest paid comedy
am." . . . Her studio can't find Jean
eters to tell her she's off suspension
r turning down "View from Pompey's
head." Estranged husband Stuart
amer the 3rd, would like to know
ere she is, too! . . . Montgomery
ift helped his good friends, Julie
arris and Manning Gurian, select a
me for their new son—Peter Alston.
. No one knows why Sheree North
is so secretive about her five-month
marriage to music publisher John
ud" Freeman. They kept steady com-
ny for four years, so who was sur-
pised? . . . Those inevitable rift
mors about Joan Crawford and
fred Steele she could take in stride.
an's learned to take them.

ights Out: The tragic and untimely
assing of Robert Francis, Carmen
iranda and Suzan Ball revives the
im legend that death comes in threes
Hollywood. The town will never for-
et Richard Long's devotion during
te 16 months his courageous bride
ttled cancer . . . The Sunday after-
on ride in an unchartered plane that
uffed out the glowing, young life of
b Francis has studios pointing to
te fatal crash as a warning for their
yng players. Amongst Bob's many
ollywood friends, hardest hit was Van
Johnson, who was so helpful during
aine Mutiny." . . . Carmen Miranda
c the famous salad bowl headgear,
ved fun and gaiety. So she went right
o amusing others until the end came,
ad not even her husband knew she
ffered from a heart condition. How
v shall miss them!



HALO LEAVES HAIR CLEANER, SOFTER, BRIGHTER

—than any oily, greasy, soapy shampoo

**Halo—unlike most shampoos—
contains no greasy oils or soap to dull
your hair with dirt-catching film!**

★ Clear, liquid Halo bursts into rain-soft
lather, instantly, in any kind of water.
Cleans thoroughly, quickly, then rinses
completely, carrying away dirt and
dusty-looking dandruff.

★ No special after-rinse needed. Halo
glorifies your hair—*naturally*. Brings back
all its clean bright beauty with each
shampoo. Your hair is left cleaner, softer,
brighter. Pleasantly fragrant, too.

★ Halo—so safe, so gentle—is ideal for
children as well. Get Halo at your dealer's
today. Make Halo your *family* shampoo!

Halo Glorifies Your Hair—Naturally!

LET'S GO TO THE MOVIES

with Janet Graves



Michael Kidd, Gene Kelly and Dan Dailey are off on a dancing spree, designed to help Gene forget a "Dear John" letter.

To Hell and Back

U-I; CINEMASCOPE, TECHNICOLOR



Mainstay in any family crisis, Audie comforts his brother (Dale Hartleben)

✓✓✓✓ In a movie of unusual integrity, Audie Murphy retraces his own life story, up to the moment when World War II's most decorated GI receives the Congressional Medal of Honor. Though Audie plays himself, it was no easy task to recapture his past feelings, yet he does it with quiet authority. Boyhood scenes, as he cares for his brothers and sisters, are simple and touching. There's bright humor in Audie's efforts to enlist and days as a green recruit. And wry humor sparks the war sequences that make up most of the movie. These are the finest re-creations of combat Hollywood has ever filmed—not merely spectacular and actionful, but charged with emotion. The warm relationship between fighting men comes across strongly, with Marshall Thompson and Charles Drake among the GI's. **FAMILY**

It's Always Fair Weather

M-G-M; CINEMASCOPE, EASTMAN COLOR

✓✓✓✓ Here's a lively musical with lots of bounce, imaginative touches and a believable central situation. As Army pals, Gene Kelly, Dan Dailey and Michael Kidd agree to stage a reunion ten years later. They do—only to find they now can't stand each other. Dan has become a stuffy, unhappy advertising executive. Gene's a bum, shady promoter and gambler. Michael (who has not only a deft pair of dancing feet but an appealing personality resembling Sinatra's) is glum because he's on a hamburger-joint proprietor. But all three disappointed men get a new outlook on life in the course of a mad day in New York. As a crisp ad exec, Cyd Charisse maneuvers them onto a TV show (falling in love with Gene while she's at it). Singer Dolores Gray and tv's Hal March contribute hilarious comedy roles. **FAMILY**

Continued on page 2



revolution in lipstick

in
a moment
every other lipstick
will
be
old-fashioned

Soft Touch

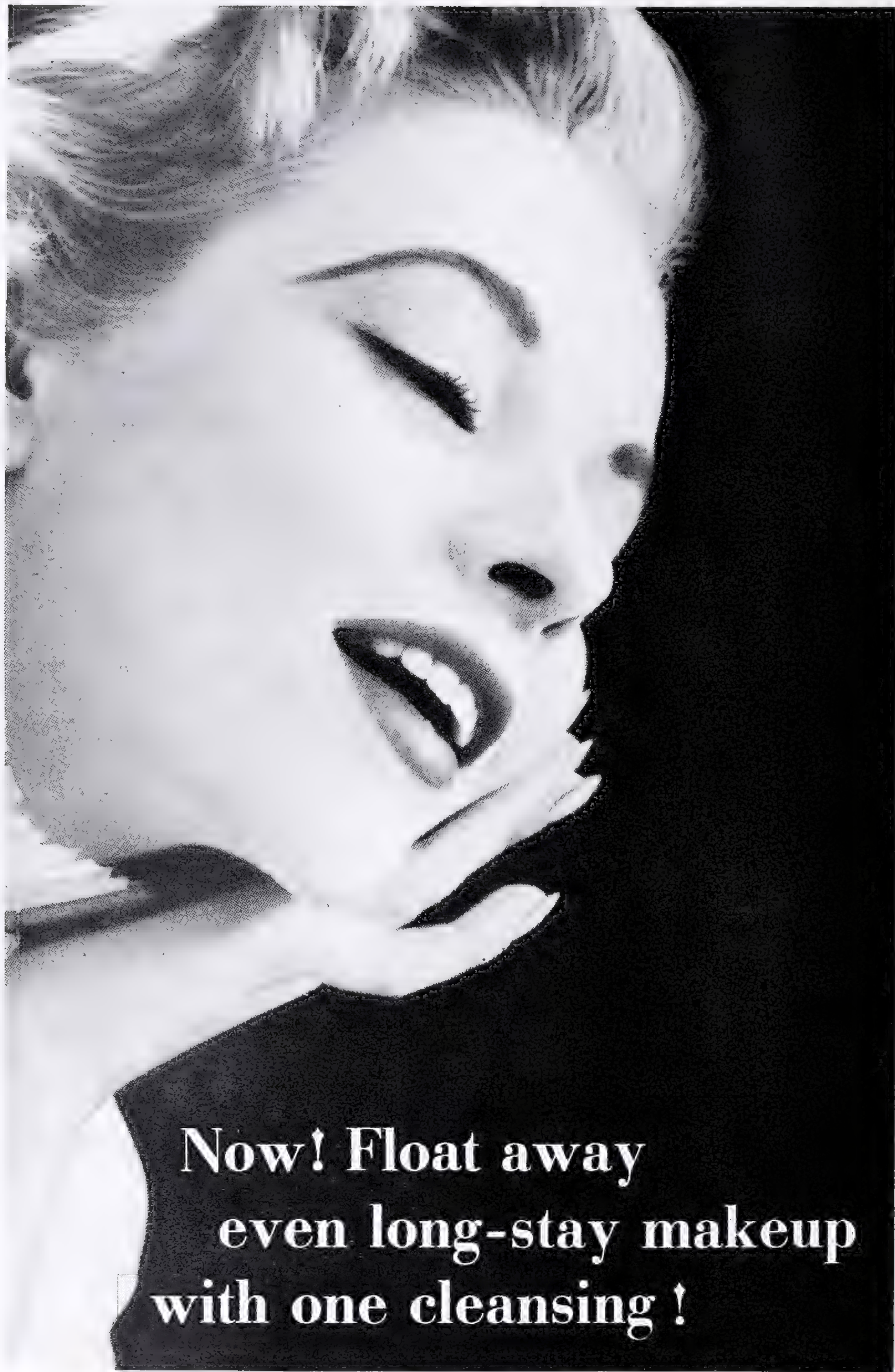
THE REVOLUTIONARY **NEW** LIPSTICK BY *Toni*

... glides on at a touch ... yet stays on
twice as long as "long-lasting" lipsticks

*Twice as long? Yes! Just put on Soft Touch
and forget about it. No need to retouch — with
Soft Touch. No messy smear ... and so comfortable!*



Three new shades for
the new season in
Red — Rose — Coral
\$125
plus
tax



**Now! Float away
even long-stay makeup
with one cleansing!**

**Tussy Creamy Cleanser lifts-out stubborn makeup, dirt
... even removes long-stay lipstick in minutes!**

This new kind of skin-cleanser is unlike anything you have ever tried!

It does so much more than a lotion, does so much more than a cream, so much more than a soap! The unique deep penetrating action of Tussy Creamy Cleanser floats out soot, dust and even long stay makeup *in just one cleansing*.

Stubborn makeup base is loosened, floated away! Even long stay lipstick is removed in minutes!

And as Tussy Creamy Cleanser cleanses, it beautifies. Special softening ingredients help your skin keep the dewy-freshness of youth!

Generous 6 ounces in unbreakable plastic bottle. Only \$1.25 plus tax

TUSSY Creamy Cleanser



TURN OF A CAREER

BY ROCK HUDSON

When I was in New York City en route to Ireland for "Captain Lightfoot," as usual the last minute before plane time found me hurriedly packing. The studio press representative kept glancing at his watch. "You'll never make it," he groaned.

Finally he went to the door. "Out," he said. "If you've left anything, we'll mail it."

We'd closed the door when the phone rang. "Forget it," he pleaded in panic. "We haven't got time."

"Never," I said and went back. It was someone wishing me *bon voyage*. We arrived at the airport with a half-second to spare. "You and telephones," muttered the studio man. "You might have missed the plane."

"I remember the time I might have missed the boat if I hadn't answered the phone," I grinned. I didn't have time to tell him the story, but it's one I'll never forget.

It happened the day I'd decided to stop beating my head against the wall in Hollywood and look for a regular job. When I heard of an open truck driver's job, I headed out of my apartment in a hurry. Just as I closed the door, the phone rang.

To this day I don't know why I went back. It had nothing to do with common sense. But I went back to hear a friend say, "Selznick's casting a picture. Why not take over some photos?"

I hesitated while I thought of all the other times I'd done that and been told, "You're not the type," or "Sorry, that part's been filled." "This will be the last time," I told myself and headed for the studio. I left the pictures with the switchboard operator. Then I went home and waited.

When I returned, I discovered the operator had sent them to Henry Willson, a Selznick executive, who had left a message for me. Would I come in and talk to him? Would I! Thank you, Henry Willson. And thank you, Alexander Graham Bell!

*I dreamed I was a social butterfly
in my maidenform bra*



Pre-lude - newest maidenform bra* ...the bra with the contour band that gives you a completely new kind of 'under-and-up' uplift. It curves so *naturally* to you ... lifts from *under* the cups, curves snugly up *between* the cups to make the most of every curve you own !

In delicate nylon lace and satin (as shown) 3.00. In cotton broadcloth, 1.50 to 2.50. Strapless versions, 2.50 to 3.50. A, B and C cup sizes.

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SENSATIONAL NEW

Lady Sunbeam

with the exclusive **MICRO-TWIN** Head



← This side for shaving under arms



The other side
for shaving legs
close, clean and
oh, so smooth

**Enjoy new freedom from
nicks, cuts and razor burns this
safe, gentle, quick way**

ONLY the Lady Sunbeam has a shaving head with one edge especially ground to shave the legs, and the other edge especially ground for underarm use. It is small as a compact. Ends muss and fuss, nicks and cuts of soap and blade. The Lady Sunbeam's gentle, sure performance gives you a new easy way to keep neat, fresh and dainty. Wonderful at home, or for travelling.

**Small as a compact
—and fast, sure,
convenient.**

*The New Modern Way
to Feminine Daintiness*

Only \$14.95



TURQUOISE



IVORY



PINK



BLUE



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BLACK

See Sunbeam appliances on these great NBC-TV shows:
Sunday Night Color Spectaculars;
Milton Berle and Martha Raye Tuesday Night Shows.

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By makers of **Sunbeam** Shavemaster, Toaster, Mixmaster, Frypan, Coffeemaster

continued

✓✓✓ Excellent ✓✓✓ Very Good ✓✓ Good ✓ Fair



Best Acting:
Arthur Kennedy

Supposed allies: Dorothy, Katy, Rafael, Glenn and Arthur

ial

M-G-M

✓✓✓ Even more convincing than "Blackboard Jungle," this is a hard-hitting exploration of another present-day problem. Again, Glenn Ford is the civilized man, a law instructor who wants courtroom experience. But Arthur Kennedy stands out as the lawyer who gives Ford his chance. Though rough in his methods, Kennedy seems sincerely interested in the client Ford defends. This is young Rafael Campos, on trial for murder in a town prejudiced against Mexican-Americans. At a fundraising rally in New York, Ford learns the truth: Kennedy is a communist, callously using the accused boy and his mother (Katy Jurado). Dorothy McGuire, as Kennedy's secretary, has a complex role; Juano Hernandez makes a strong figure of the edge; John Hodiak does a decisive job as the D.A.

FAMILY



an's resigned as Joanne Woodward spruces him up for church

Count Three and Pray

COLUMBIA; CINEMASCOPE, TECHNICOLOR

✓✓ Van Heflin has a sympathetic assignment in a winning story, also notable for the debut of pert, promising Joanne Woodward. Returning from the Civil War to the South, Van encounters hostility for two reasons: He fought on the Union side, out of conviction; and, though he was once a devil-may-care sort, he intends to become the pastor of the town, now without a church. Along with the parish house, he inherits its occupant, Joanne, a rough, self-reliant orphan. Sassy at first, she soon takes a shine to Van, but she's handicapped by the fact that she acts more like Davy Crockett than a coquette. In his church-building plan, Van contends with rowdies led by profiteer Raymond Burr. A secondary story involves Burr with Allison Hayes, penniless blue-blood belle.

FAMILY



True allies: Virginia McKenna, Earl Cameron, Dirk Bogarde

Simba

LIPPERT, EASTMAN COLOR

✓✓✓ A problem threatening another part of the world comes to explosive screen life in an expert British-made film, thoughtful and violently suspenseful. The love story linking Dirk Bogarde and Virginia McKenna (two extremely attractive young people) is not a side issue; it's vitally affected by the Mau Mau terror. Because Dirk's brother has been murdered by the African fanatics, he distrusts all Africans. He even suspects that a young Negro doctor (Earl Cameron) leads a secret life as *Simba* (meaning "lion"), local chief of the Mau Mau cult. Virginia works as a nurse at the doctor's clinic and believes that the two races can learn to live peaceably in the same country. Much of the action is necessarily brutal; beyond it, in rebuke, lie the beautiful landscapes of Kenya.

ADULT



It's money that Jeff wants, as usual, Jarma Lewis realizes

The Bar Sinister

M-G-M; CINEMASCOPE, EASTMAN COLOR

✓✓✓ Designed for dog lovers, this whimsical comedy is at its best when it's on the infamous Bowery in old-time New York. *Wildfire*, apparently a mutt, is really the son of a champion bull terrier—whom he'd like to find and kill for deserting his mother. He embarks on a ring career when he's adopted by Jeff Richards, engaging as a jaunty young rogue. After he has won a fortune in staged dogfights for Jeff and his girl (Jarma Lewis), *Wildfire* loses one match and gets thrown out. Taken in by Edmund Gwenn, stableman on Dean Jagger's estate, he's amazed to find himself competing with aristocrats in dog shows. The movie's too cute in places, but the curse is taken off by its peppery running commentary, spoken for *Wildfire* by Vic Morrow, head hoodlum of "Blackboard Jungle."

FAMILY

Continued

*What's New in
Colgate Dental Cream
that's
MISSING-
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in every other
leading toothpaste*?*

**It's GARDOL—
To Give Up To
7 Times Longer
Protection Against
Tooth Decay... With
Just One Brushing!**



Morning brushings with Colgate's help protect all day; evening brushings all night. Because the Gardol in Colgate's forms an invisible, protective shield around teeth that lasts 12 hours *with just one brushing*. Ask your dentist how often to brush your teeth. Encourage your children to brush after meals. And *at all times*, get Gardol protection in Colgate's!



*THE TOP THREE BRANDS
AFTER COLGATE'S.

No other leading toothpaste can give the 12-hour protection against decay you get with Colgate's with just one brushing!

**CLEANS YOUR BREATH
while it GUARDS YOUR TEETH**

LET'S GO TO THE MOVIES *continued*

The African Lion DISNEY, TECHNICOLOR

✓✓✓ With Africa as its setting, the latest of Walt Disney's "True-Life Adventure" series focuses on the most spectacular concentration of animal life in the world. The title's a bit misleading, for the king of beasts shares the screen with a variety of other creatures, from the graceful antelope to the elephants, who supply some of the comedy expected of this series. Remarkable as most of the shots are, the picture's not too well organized; we don't get any clear outline of a lion's life, as in earlier films. But we are shown that in a "pride" of lions (a sort of family group), it's the lionesses who do the hunting for food, while Pop just lolls around looking majestic.

FAMILY

You're Never Too Young PARAMOUNT;
VISTAVISION, TECHNICOLOR

✓✓✓ Neatly tailored for Martin and Lewis fans, this slaphappy comedy-with-music occasionally lags a little between laughs, but builds up to a fast finish. Jerry spends most of the picture masquerading as a boy going on twelve, first to get a half-fare train ticket, then to save the reputation of Diana Lynn, who innocently invited him to share her room on the train. Both Diana and Dean are teachers at a swanky girls' school, where Jerry takes refuge from Raymond Burr, a robber and murderer. Jerry doesn't know that the loot, a fabulous diamond, has been slipped into one of his pockets. Some situations are faintly risqué—but funny and never out of bounds.

FAMILY

The Naked Street

U.A.

✓✓ Farley Granger makes a creditable comeback in an unassuming but generally entertaining crime story. He does an honest portrayal of a cheap young hoodlum, sentenced to die for a holdup murder, but rescued at the last minute by the machinations of Anthony Quinn, big-shot racketeer. Quinn has nothing but contempt for the small-timer. With his threats, he induces witnesses to change their testimony, so that Farley can go free to marry Quinn's sister (Anne Bancroft). A gentle girl who does not suspect the true character of her brother or her lover, she is to have Farley's child. Such a marriage is obviously headed for nothing but trouble. On the side of virtue is Peter Graves, as a dogged newspaperman out to break Quinn.

ADULT

Kiss of Fire

U-I, TECHNICOLOR

✓✓ This pleasant costume melodrama grants Jack Palance one of his rare hero roles. He has a fine time swashbuckling and courting Barbara Rush in the American Southwest of the 17th century. Jack's a Robin Hood type; Barbara, a princess who is about to become queen of Spain. But to reach the coast and the ship, she

must go through Indian country. The further danger from a Spanish fact backing another contender for the throne. Hired as guide for Barbara's cavalca Jack finds personal as well as patriotic reasons for protecting her. Among the companions on the trail are Martha Hyer as Barbara's cousin, and Rex Reason, a nobleman who seeks the princess' hand with purely political motives.

FAM

Illegal

WARN

✓✓ Always a shrewd performer, Edward G. Robinson here has a vehicle that zooms off to a vigorous start, but later gets lost in a maze of plot complications. A hard-hitting district attorney, he discovers—too late to stop the execution—that he has convicted an innocent man. Resigning promptly, he takes first to drink, then to criminal-law practice, which leads him into the service of Albert Dekker, boss racketeer. Nina Foch makes a credible lawyer, who stays on in the new D.A. office. Though she's in love with Robinson, he advises her to marry fellow attorney Hugh Marlowe, nearer her own age. That bad advice, it turns out; Marlowe is secretly in Dekker's employ.

FAM

A Man Alone

REPUBLIC, TRUCOLOR

✓✓ Ray Milland, latest in the growing list of actors-turned-directors, begins his new career with a Western. Also the star, he plays a drifter who hits a small Arizona town where there have just been several brutal murders. Because Ray has a reputation as a gun fighter, he is suspected. By chance, he hides out in the home of the sheriff (Ward Bond), who lies ill and helpless, being nursed by his prettily daughter (Mary Murphy). Ray and Mary fall in love, and she backs him in his efforts to find the real killers, who work for banker Raymond Burr. It's passable action stuff, but a slow pace reveals that Ray has much to learn as a director. As an actor, he doesn't look quite at home in Western garb.

FAM

Killer's Kiss

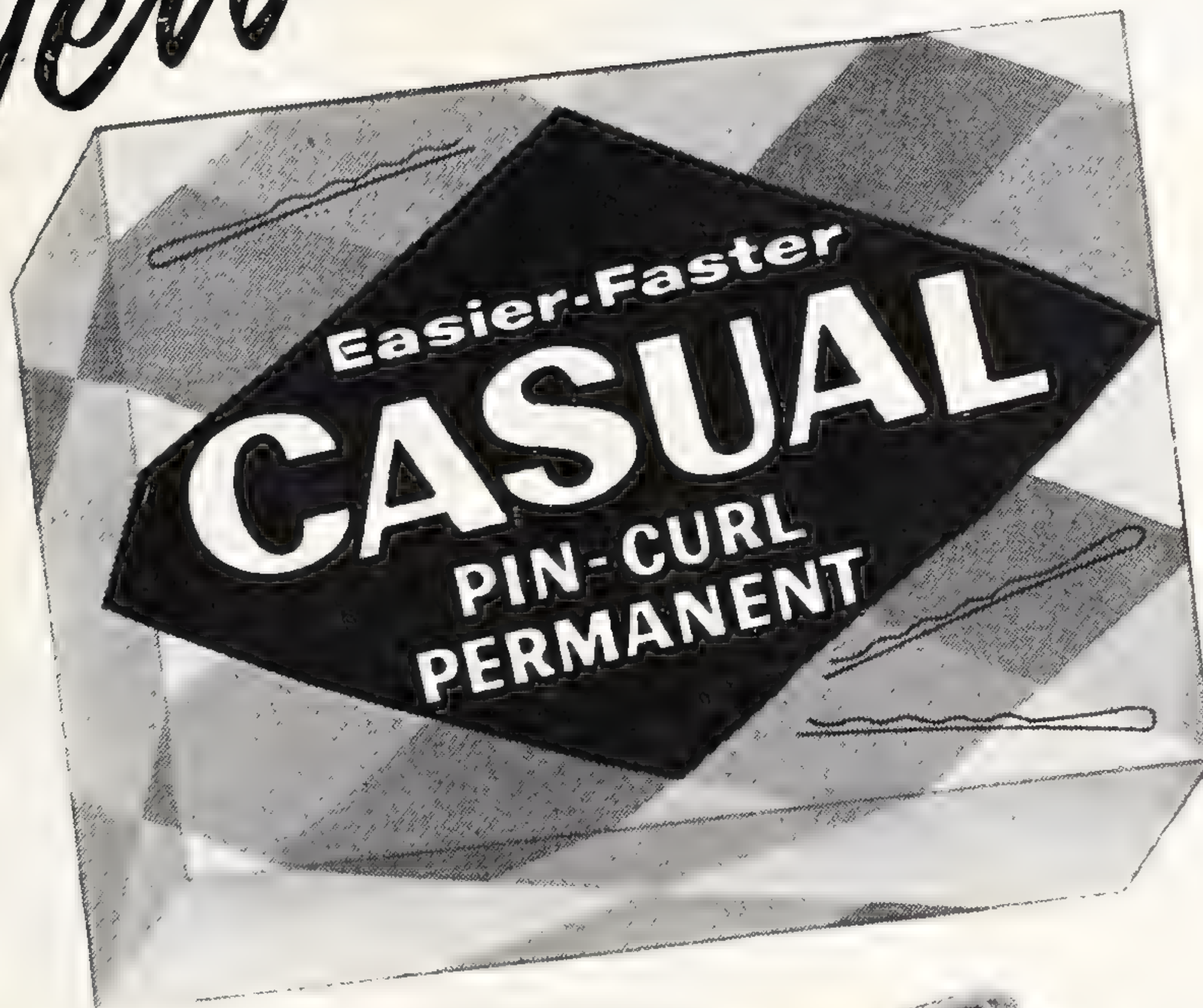
U.

✓✓ Filmed in New York by people new to movie-making, this thriller strives hard for freshness and originality. It's effective at first, nicely underplayed. Two young neighbors, each disillusioned, fall in love quickly and decide to leave town together. Jamie Smith is pleasingly natural as washed-up prize fighter; Irene Kane, delicate-featured and cool-voiced, is a dance hall hostess who wants to escape the amorous (and successful) advances of her boss, Frank Silvera. Learning of the couple's plan, Silvera sends two henchmen to beat up his rival. By mistake, they kill Jamie's manager. Unfortunately, the film gets too fancy and its characters lose humanity as it goes into the inevitable chase finale.

ADULT

For the Easiest Permanent of Your Life . . .

New



SET IT!



Set your pin-curls just as you always do.
No need for anyone to help.

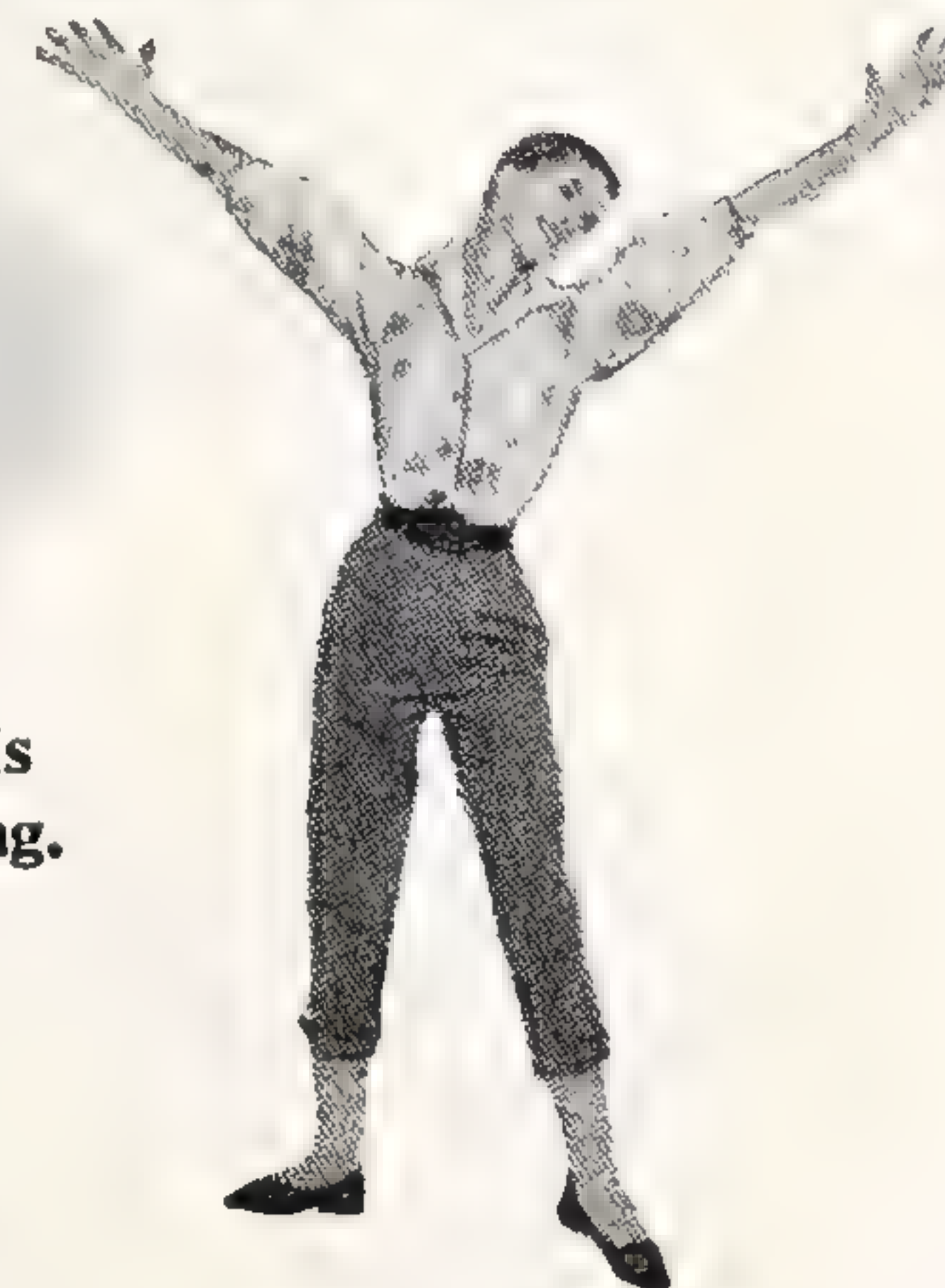
WET IT!



Apply CASUAL lotion just once.
15 minutes later, rinse with clear water.

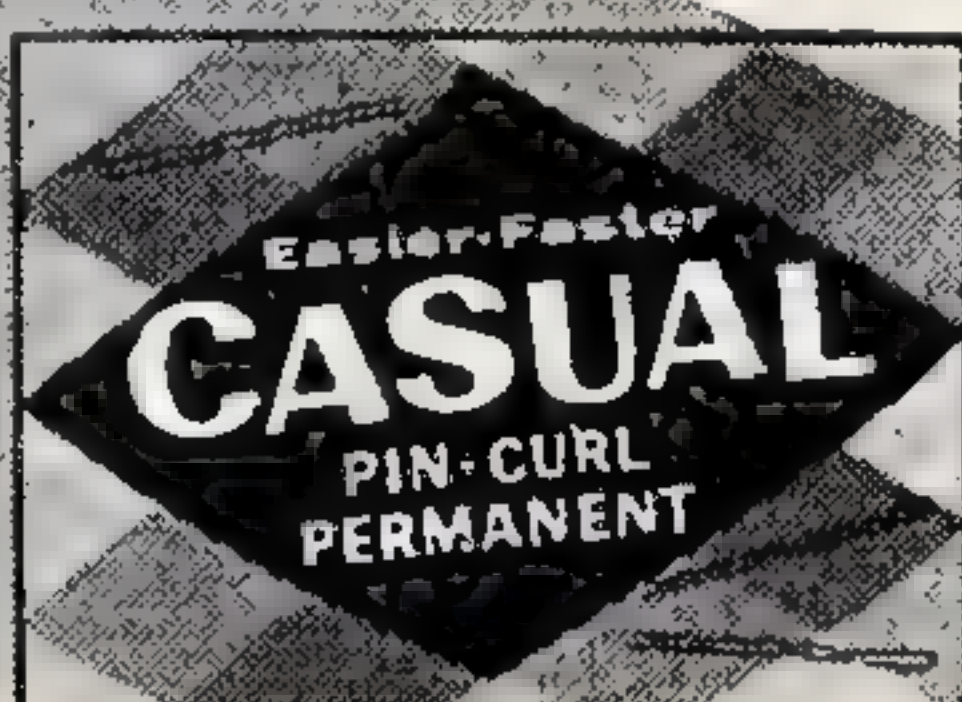
FORGET IT!

That's all there is to it! CASUAL is
self-neutralizing. There's no resetting.
Your work is finished!



**Naturally lovely, carefree curls
that last for weeks . . .**

CASUAL is the word for it . . . soft, carefree waves
and curls—never tight or kinky—beautifully manageable,
perfect for the new flattering hair styles that highlight the softer,
natural look. Tonight—give yourself the loveliest wave
of your life—a CASUAL pin-curl permanent!



takes just 15 minutes more than setting your hair!

\$1.50 PLUS TAX

9
out of
10



NURSES suggest DOUCHING with ZONITE for feminine hygiene

Brides-to-Be and Married Women
Should Know These Intimate Facts

Every well-informed woman who values her health, physical charm and married happiness, knows how necessary a cleansing, deodorizing douche is for intimate feminine cleanliness and after monthly periods. Douching has become such an essential practice in the modern way of life, another survey showed that of the married women asked—83.3% douche after monthly periods and 86.5% at other times.

It's a great assurance for women to know that ZONITE is so highly thought of among these nurses. Scientific tests PROVED no other type liquid anti-septic-germicide for the douche of all those tested is SO POWERFULLY EFFECTIVE yet SO SAFE to body tissues.

ZONITE's Many Advantages

ZONITE is a powerful antiseptic-germicide yet is positively non-poisonous, non-irritating. You can use it as often as needed without the slightest risk of injury. A ZONITE douche immediately washes away germs and waste deposits. It effectively deodorizes and leaves you with a wonderful sense of well-being and confidence—so refreshed and dainty. Inexpensive—ZONITE costs only a few pennies per douche. Use as directed.



If any abnormal condition exists, see your doctor.



SOAP BOX:

For five years I've been following the career of a young, talented Hollywood actor. For five years I've written to you constantly requesting a story about him. So, how about just a small picture at least?

His name is Peter Hanson, who recently appeared in "The Violent Men" and "Drum Beat." He will soon be seen in "The King's Thief," "Top of the World," "The Darkest Hour" and "The Ten Commandments."

N. B. STREEBECK
North Hollywood, California



A wish granted—Peter Hanson

Thanks to a letter printed in your column in the September 1954 issue of PHOTOPLAY, I met a girl named Shirley Bunce from England. I wrote to her and she gave me the addresses of boys and girls from different parts of the world, such as Japan, Hong Kong, Bombay, Calcutta, Ceylon, Egypt, Sweden, Belgium, Italy, France, Spain, England, Canada, U.S.A., Mexico, Costa Rica, Cuba, British Honduras, Haiti, Jamaica, Panama, Argentina, Chile, Brazil, Paraguay and Colombia. We have written to each other since then, and I receive about sixteen letters weekly from different parts of the world.

Now we have decided to form a pen pals' club and, by unanimity, we voted to name it PHOTOPLAY Pen Pals Club. We wanted to name it that way because we write about the stories printed in your magazine each month. We exchange photos of our own countries and movie stars. If there are some of your readers who also want to join us, please have them write to:

PHOTOPLAY PEN PALS CLUB
C/O LUIS RICARDO DE LOERA
PRIV. SAN MARTIN 312 NTE.
MONTERREY, N. L., MEXICO

We will be very glad to accept them in our club. When they write their first letter to me, I'll send them the addresses of boys or girls from other countries.

LUIS RICARDO DE LOERA
Monterrey, N. L., Mexico
P.S. The other boys and girls decided

it had to be me to write to you, because it was my idea to form the club and name it PHOTOPLAY.

We have just heard the terrible news of Bob Francis' death. A group of girls together and talked it over. We feel the family should know we are sharing their sorrow with them, and that a great number of people thought a great deal of him, as we did.

JANIE SEXTON
Marianna, Florida

The editors and staff of PHOTOPLAY also deeply regret the accidental death of promising actor Bob Francis.

CASTING:

I have just read "The Black Rose," I faintly remember the movie. I remember Orson Welles, who did a fine job, but so much, that's all I remember. Why do they do it again, and do it to its full advantage? It is such a powerful book.

As I read the book I pictured Craig T. Nelson as a new young star-to-be, as Walter; O'Herlihy as Tris and Jean Simmons as Maryam.

By the way, how about doing "Dragonwyck" again, with Robert Taylor and Margaret McNamara as the stars?

SUSAN HAGERMAN
China Lake, California

After reading "Freckles," by Gene Stratton-Porter, I believe it would be a great movie, with Audie Murphy in the title role. A girl with fresh, innocent beauty like Eva Marie Saint would make a lovely Angel. Jay C. Flippen would be very good as McSean.

JEANNI ALLEN
Portland, Oregon



A tragedy for Deborah Kerr, says a fan

I have just read "The Last Days of Pompeii," and I think it would make a simply marvelous movie with the following cast: Glaucus, James Mason; Ione, Deborah Kerr; Nydia, Jean Simmons; Apollonius, Robert Taylor.

Continued

Doctors Prove a One-Minute Massage with

PALMOLIVE SOAP CAN GIVE YOU A

Cleaner, Fresher Complexion...Today!

GETS HIDDEN DIRT THAT ORDINARY CLEANSING METHODS MISS!



1. Dirt left on face after ordinary cleansing! Rub your face hard with a cotton pad after ordinary casual cleansing with any soap or cold cream. You'll see that you didn't remove deep-down dirt and make-up. "Ordinary-clean" is just superficially clean!

2. Beautifully clean after 60-second Palmolive facial! Rub your face the same way after 60-second massage with Palmolive. Pad is still snowy-white! "Palmolive-clean" is deep-down clean. Your skin is free of clinging dirt that casual cleansing misses.

Only a Soap This Mild CAN WORK SO THOROUGHLY YET SO GENTLY!

PALMOLIVE BEAUTY CARE CLEANS CLEANER, CLEANS DEEPER, WITHOUT IRRITATION!

Doctors have proved that Palmolive beauty care *can* give you a cleaner, fresher complexion the very first time you use it! That's because Palmolive care gets your skin *deep-down* clean by removing the hidden, clinging dirt that casual methods miss.

Here's the easy method: Just massage your face with Palmolive's rich, gentle lather for 60 seconds, morning and night. Rinse and pat dry. It's that simple! But remember . . . only a soap that is *truly* mild can cleanse thoroughly without leaving your face feeling drawn and uncomfortable. That's why Palmolive's mildness is so important to you. Try mild Palmolive Soap today for new complexion beauty!

DOCTORS PROVE PALMOLIVE'S BEAUTY RESULTS!



Mild and Gentle





Blemished skin problem ends overnight

with new "hide and heal" treatment!

In time for your next evening out, Tussy Medicare gives you freedom from the embarrassing sight of pimples, blackheads or whiteheads caused by acne.

First, cleanse with Tussy Creamy Masque. It removes more than surface dirt...helps get rid of deeply imbedded, dried skin oils that clog pores!

Second, smooth on Tussy Medicated Lotion. It hides blemishes while they heal. Together, Tussy Creamy Masque and Medicated Lotion are the famous Tussy Medicare Treatment.

Hides and heals blemishes as no single cream, lotion or medication can do!

\$2 and \$1.10
no tax



TUSSY medicare

cides, Michael Wilding; *Arbaces the Egyptian*, Victor Mature; *Julia*, Bella Darvi.

JUDY MACEachRON
Lake Worth, Florida

I have just read a delightful story about a wonderful person. The book is "The Name Is Beverly Carle," and what a sensational movie it would make.

If Eva Marie Saint played *Beverly Carle*; Clark Gable as *Wilson Veigh*; William Holden as *Tom McDadd* and Donna Reed as *Frances Bushing Broderick*, Hollywood would have a hit!

DAVIDA WEINBERG
Cleveland, Ohio

"The Royal Box" would make an excellent movie, with Paul Newman and Jean Simmons as the stars.

RACHAEL MARTUEU
Brooklyn, New York

My friend and I are having an argument on the age of Tab Hunter. She thinks he's about 19 years old and I think he's about 21.

Please settle our dispute.

M. L. FRITZ

New Kensington, Pennsylvania

Tab was born in New York in 1931. You both lose.—ED.

Is the rumor true that Russ Tamblyn is engaged to this Venia we've been hearing so much about?

PENNY BENSON

Appleton, Wisconsin

Rumor names June 1956 wedding date for Russ and Venetia Stevenson.—ED.



Lucy's resemblance is coincidental

QUESTION BOX:

I was looking through your magazine the other day and came across a picture of Lucy Marlow. A few pages back was the clipping of TV Radio Mirror, with Marion Marlowe on it.

These girls resemble each other a lot and I'd like to know if they are related.

GEORGIA POWELL
Bristol, Indiana

The girls are not related. But Marion's joining the movies, too, in Warners' "The Ed Sullivan Story." Lucy's next for Columbia are "My Sister Eileen," "Bring Your Smile Along," "Queen Bee."—ED.

Could you please set me straight on one thing? I read in a book that Ann Miller is over six feet tall. Then in another book it

said she wasn't quite six feet. Just how tall is she?

NORMA BELLS
Redmond, Oregon

You've been reading tall stories. Ann? 5'5".—ED.

Could you please tell me if Johnnie Ray and Terry Moore are engaged and, if so, have they made any future plans?

DONNA CARTNAI
Hanover, Ohio

Not according to recent reports from Johnnie, who says his heart belongs to a young English vocalist, Sylvia Drew.—ED.



Not Jane but Annie was Howard's first

Could you please tell me if Howard Keel's first picture was "Calamity Jane"? If not, what was his first picture?

Where can I write him, and may I have some statistics on him, please? I think he is a very good actor.

JUDY MARTIN

New York, New York

Howard made "The Small Voice" in England in 1948, but his Hollywood debut was in "Annie Get Your Gun" in 1949. He's under contract to M-G-M, who've scheduled him next in "Kismet," "The Opposite Sex," "Anna Christie," "The Philadelphia Story." Born in Gillespie, Illinois, in 1919, Howard's 6'4" tall, has blue eyes and brown hair, married Helen Anderson in 1945. Three children.—ED.

In one magazine I read that Fess Parker was 28 years old. In another magazine I read that he was 31.

Could you please tell me which article is correct?

JUDY SCULLY
Cincinnati, Ohio

Neither. He's 30.—ED.

I read that Montgomery Clift will not be making any more pictures. Is this true? If so, what about the picture "Bannon" that he is scheduled to make with Spencer Tracy?

If he is going to make this picture, and I truly hope he will continue to make pictures, who has the feminine lead and who will the picture go into production?

MRS. MARY L. COLLIN
Baltimore, Maryland

Monty has not said he would not make another picture. In fact, he hopes to make "P. Joey" and "Sons and Lovers" for Columbia. "Bannon" is not yet in production.—ED.

If you want to start a fan club or write to your favorite stars, address them in care of their studio (see page 104 for a list of studio addresses).—ED.

PLAYTEX[®] Introduces the Amazing New Girdle Material...*Figure-Slimming* FABRICON!^{*}

Sensational New PLAYTEX

light-weight
Girdle

Made of wonderful new *split-resistant*
FABRICON

... a miracle blend of downy-soft
cotton and latex that gives you

more freedom! Fabricon has more stretch! No other material has Fabricon's give-and-take s-t-r-e-t-c-h!

new coolness! "Open-pore" Fabricon lets your body breathe! Only Playtex Girdles are so soft, cool, absorbent.

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THERE'S A PLAYTEX GIRDLE FOR EVERY FIGURE
For more control... Playtex High Style Girdle with the new non-roll top... \$5.95
For most control... Playtex Magic-Controller with hidden "finger" panels \$7.95
*All Playtex Girdles are now made of split-resistant Fabricon.

Playtex...
known everywhere
as the girdle
in the SLIM tube.

P.S. The girl is wearing the new Playtex Living[®] Bra† made of elastic and nylon. \$3.95

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U.S.A., Canada and Foreign Pats.
and Pats. Pending

A pat on the head from Mamie Van Doren for Sid, who digs the way she greets him



Jimmy Dean may be difficult, but you won't prove it by our roving reporter!



Margaret O'Brien, on the set of "Glory," has grown up to cheesecake proportions

THAT'S HOLLYWOOD FOR YOU

BY SIDNEY SKOLSKY

"SUMMERTIME" is the clincher that *the* Hepburn is Katie. Some people required proof . . . Katie is my odds-on favorite to win the Oscar. In the actor division, as this typewriter copy is transformed into type, the leading candidate is Jimmy Cagney . . . It looks like such a great year for the acting veterans that I heard a group of new faces at Schwab's say: "We're a collection of young has-beens." . . . Margaret O'Brien fits the list as veteran and newcomer. I cased Miss O'Brien on the set of "Glory." Margaret is 18 and cheesecake . . . Wonder what Rock Hudson and Tab Hunter really think of George Axelrod's play, "Will Success Spoil Rock Hunter?" . . . The answer given in the play is: "Why shouldn't it? Success spoils everyone." . . . I don't agree. I'll take the stand to testify that it has made a better person out of Marlon Brando. . . . However, wise Jimmy Stewart uttered these words in a booth at Chasen's: "There are two times you can depend on an actress to be nice. The first six months when she signs a new contract and the last six months of that contract."

I really dig Mamie Van Doren because she's a friendly chick who always demonstrates her affection when she

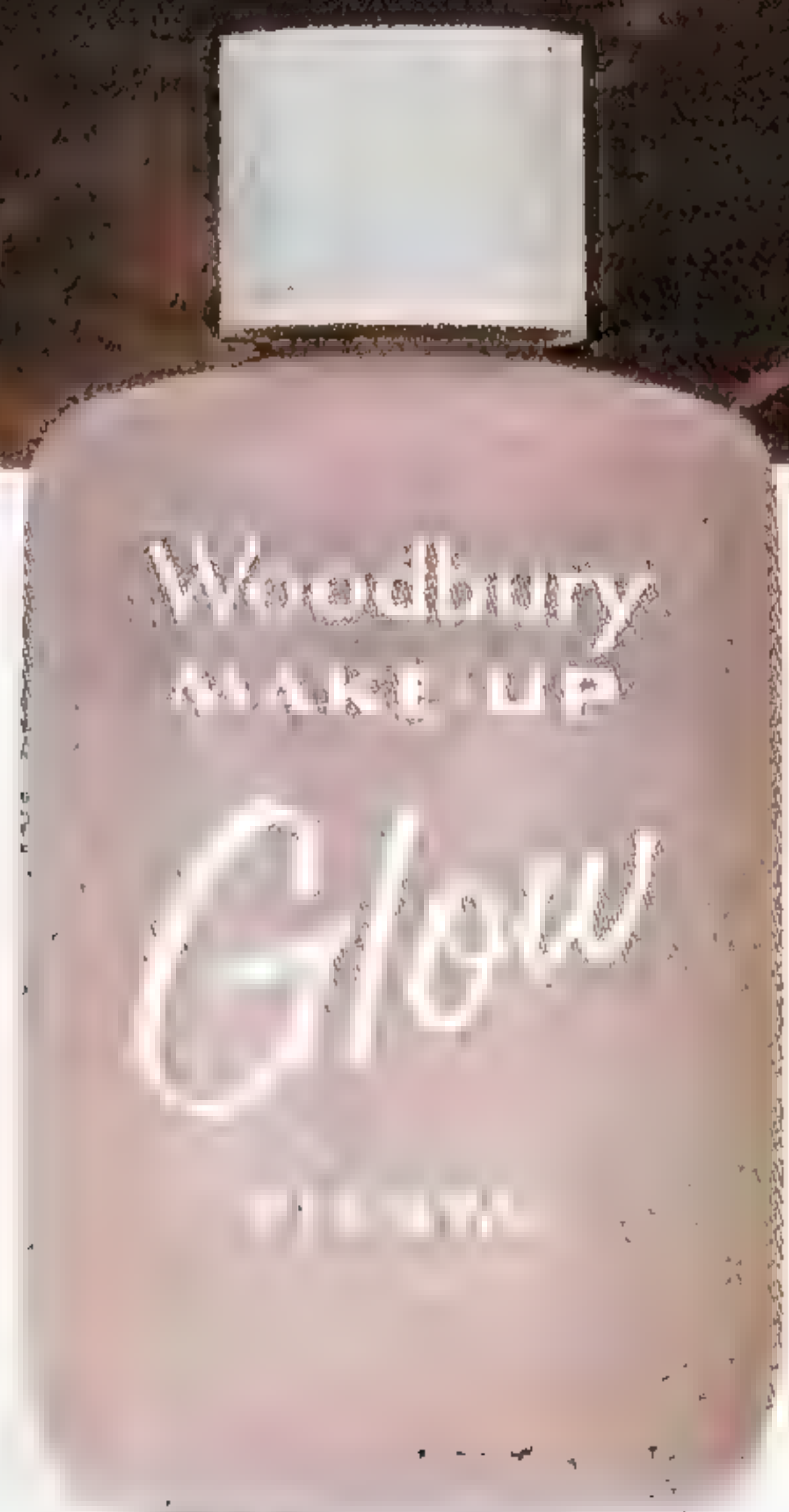
meets you . . . Alan Ladd, who's also a producer, described his first story conference: "It's a place where everybody gets a chance to speak, says nothing while nobody listens, and then everybody disagrees."

For me, Jennifer Jones has class with a capital K, as Ethel Merman used to sing it. Have you met Miss Jones lately? She is one of the screen's most underrated actresses, and this goes even if you were praising her . . . I give you my word there are moments when Rita Moreno just lets herself go and relaxes . . . The world's most expensive canned goods are manufactured in Hollywood . . . I think June Allyson was smart to play the villainess in "The Shrike." A meal composed wholly of milk chocolates can make you feel nauseous . . . I'm rooting for Lanza to sing through in a good movie . . . My friend and character, Mike Curtiz, talking to a new actor, said: "William Holden looks like you, only a little more so."

Ava Gardner come home, please. I want to bump into you in person—at any of your favorite haunts, say Fairchild's . . . Terry Moore has a knack of having publicity just happen for her even while she's looking for it . . .

Coming out of Grauman's Chinese Theatre, a stranger approached Charlton Heston and said: "Mr. Brown, I believe." Heston looked at the man and replied: "If you believe that, you'll believe anything."

I'd like to see Judy (Garland) and Mickey (Rooney), two of the greatest hunks of talent ever seen on celluloid, get together for a movie or a TV spectacular . . . Wonder how Gene Kelly really feels about wife Betsy Blair's sudden success in "Marty"? . . . Somehow I get the impression Dan Dailey isn't genuinely happy, even when he's smiling. But Dan will get a role someday that will show everyone how great he really is! . . . I understand that Jimmy Dean is a difficult fellow to understand, which probably accounts for why we get along so well. It's hard for Jimmy to trust a person, and easy for a person to rub him the wrong way . . . A rabid fan grabbed Edmond Purdom as he was leaving a party and said: "Sir, I hope you don't object to my telling you how much I enjoyed your performance the other night." Purdom beamed and said to the fan: "Sir, you misunderstand me entirely. I am a glutton for praise." And that's Hollywood for you.



New plastic squeeze bottle releases Glow drop by drop for quick prettifying.

let yourself *Glow*

with new **woodbury** liquid make-up Glow

There's a pretty glow to your complexion the *instant* you smooth it on! Woodbury Make-up Glow covers every tiny flaw — even little lines — makes your complexion look *naturally* flawless! Glow moisturizes skin to baby softness. It's non-greasy, yet not the least bit drying. Wear it with or without powder. In five perfect shades. 59c.

More Woodbury beautifiers... each with a pretty way about it



Woodbury Face Powder clings longer, gives smoother finish! 8 shades. \$1 size, special 59c. Also 30c and 15c.



Woodbury Dream Stuff, foundation-and-powder in one. In mirrored compact, 5 shades, \$1. In blue-and-gold box, 49c.



Woodbury Cream Make-up spreads on like silk and gives your skin a serene look. In 5 delicate shades, 43c.

All prices plus tax



Space-Saver. Ample storage space plus arresting beauty. Seafoam Mahogany, #3208. Also Pearl Mahogany, #3209, Walnut, #3210.

What does **stardust** have to do with **storage?**

Of course you know the answer—because you're a woman. You know that the care with which you plan your home can help keep the excitement of romance alive in your daily living.

Smart women know how wonderfully a Lane Cedar Chest protects blankets, linens, woolens and off-season clothing.

Each Lane is a proud decorative unit—because the new Lane styles are designed to grace any room of any home.

If your home is still in the dream stage—start making those dreams come true. Let your Lane start gathering stardust, dreams, and your prettiest possessions—right now! At your dealer's, today.

Lane is the **ONLY** pressure-tested, aroma-tight cedar chest. Made of $\frac{3}{4}$ inch red cedar in accordance with U. S. Government recommendations, with a free moth protection guarantee underwritten by one of the world's largest insurance companies, issued upon proper application. Helpful hints for storing are in each chest. The Lane Company, Inc., Dept. Z, Altavista, Va. In Canada: Knechtels, Ltd., Hanover, Ont.



Blond Oak Lowboy. Opens from top; base drawer #2920. In Seafoam Mahogany, #2929; in Charcoal Mahogany, #3247.



Colonial design in mellow Maple. Two doors open from front; sliding shelf, deep tray in base. Hand-somely louvered, #C-174.



Smart modern blond oak Lane Cedar Chest; chair-height, with self-lifting tray, #3212. Also in rich American Walnut, #3234.



18th Century style in satin-finished Mahogany. Full-length drawer, simulated drawers above, #2221. Also in Casual Mahogany, #3173.

LANE Cedar Chests start at \$49⁹⁵ **Easy Terms**
 Over 100 styles and finishes • Also makers of Lane Tables

Go to the movies

● *From November 7 through November 17, your local theatre will conduct a poll in which you, the actual theatregoer, will vote on your favorite stars, your favorite motion pictures and your choice of most promising newcomers. To PHOTOPLAY, the most important portion of this poll is the impetus it will give Hollywood to develop new talent.*

Going back over the past five years, PHOTOPLAY discovered that out of 82 winners in its own Choose Your Stars contests, you, the readers, have selected 45 who are now among the top names in Hollywood. Such persons as Marlon Brando, Grace Kelly, Mitzi Gaynor, Rock Hudson were among the past winners. There is no doubt that your choices made known to Hollywood's producers have helped these and the other 41 get the important roles they so well deserved. If your voice is again heard through the votes you cast at your local theatres, chances are that many just starting on the road to stardom will arrive at their destination much more quickly.

SUPPORT YOUR FAVORITE PLAYERS WITH YOUR VOTES



Martha Hyer keeps a special wardrobe on hand for painting, home chores—"gives my morale a boost"



"You can't put a timetable on beauty," says Lori Nelson, who always dresses as if a best beau might drop in



"Better not to wear any make-up than patch it," says Debbie. "You look worse at the end of the day"

Glamour Never Takes

No "greasy spoon" look for Natalie Wood. She uses non-oily creams at night, hides pincurls with hair net



Son Mark is only four, but he's never seen Mom a mess—for Gloria Talbott looks flower-fresh always



"Grocery shopping isn't the greatest, but why not look nice while you're doing it?" asks Barbara Rush

a Holiday

If a girl sews, says Marisa Pavan, she never has to worry about being "disordinapa" (run-down looking!)



Keeping yourself charming at all times isn't vanity. It's a personal compliment to your friends and the folks at home

BY SHEILAH GRAHAM

● Ever wonder what makes a movie star shine and attract? Ever wish you could look like your favorite star? You do? Then ask yourself the following questions and see how you compare:

1. Do you use the proper amount of make-up for the proper time and occasion?
2. Do you keep your clothes neat and tidy at all times?
3. Do you avoid excessive use of bangles, baubles and beads?
4. Do you remember to keep your hair shining clean?
5. Do you treat your figure to the clothes that flatter it rather than fatten it?
6. Do you remember that a smile is much more becoming than a frown?
7. Are you careful about the way you look, from the tips of your fingers to the toes on your feet?
8. Do you get plenty of sleep?
9. Do you have the courage to experiment with your hair and your make-up?
10. And do you try to be charming to yourself and your family as well as to outsiders?

If you can honestly answer "yes" to eight out of the ten questions, you're in the same league with the glamorous beauties of Hollywood, who are mothers, wives or just bachelor girls doing their own household chores—and doing them gracefully and glamorously.

"Just because a girl is at home where only her family can see her, there's no reason in the world why she shouldn't be as sparkling and vivacious and as good (*Continued on page 99*)

Martha Hyer is in "Kiss of Fire"; Lori Nelson, in "I Died a Thousand Times"; Debbie Reynolds, in "The Tender Trap"; Barbara Rush, in "Kiss of Fire"; Natalie Wood, in "Rebel Without a Cause"; Gloria Talbott, in "Lucy Gallant"; Marisa Pavan, in "The Rose Tattoo"

Martha's coveralls by Amelia Gray; Lori's apron-skirt from Jasper House Ltd.; Debbie's ensemble by Helen Rose; Barbara's sweater from the 400 Shop; Marisa's apron from Jasper House Ltd.; Singer Sewing Machine

THE DIVIDENDS OF COURAGE

*For Guy Madison, the long,
hard trail has ended at
the top of a sunlit hill.*

*To the two girls who have
given life a new meaning
to the once lonesome cowboy*

BY MAXINE ARNOLD

● High on a hill in the Outpost in Hollywood tonight, a tall lean man in a tan buckskin suit, shoes removed, pads into a gay new yellow nursery and bends over a crib. For a while he stands there, quietly looking. And the cares of the day, and the years, fall away.

"Hi, Charlie," says Wild Bill. "How's the girl?"

Her name is Bridget Catherine. Or you may call her Wee Belle Hickok. Her father calls her Charlie. Which at first confused their serious Swedish nurse no end. "Why does your husband call the baby Charlie?" she finally asked Mrs. Madison. "Well," Sheila began, and tried with, "well, it's sort of an expression. Sometimes he calls me Charlie. It's a habit. It's just. . ."

They may say it differently in Sweden, but it's just that, to Guy Madison, Charlie also means "I love you."

Here in this happy new homestead high in the Outpost section of the Hollywood hills, Wee Belle Hickok tells her father with one flick of a dimple and a cling of her tiny (Continued on page 92)



Sheila's as misty-eyed about arrows as other women are about mink. It's because Guy made some for her. On location when baby was due, Guy flew all day to be with Sheila. "I'll never be away from her again when she may need me"



Guy Madison is in "Last Frontier," "The Beast of Hollow Mountain"

Of his past tragedies, Guy says, "It was all part of growing up. I wasn't hurt too much . . . I feel I've been very lucky." There's no room for memories which don't include Sheila, who brought him love, laughter—and daughter Bridget



Shirley Jones goes home every chance she gets to be with her folks, date old beaux, attend church



"Salute to France" program took thrilled Shirley to Paris with such stars as Judith Anderson, right





Born under a lucky star, Shirley isn't superstitious, but TV star Ted Mack's taking no chances!



Composer Rodgers, hearing her sing, knew they'd found the Laurey he and Hammerstein had in mind

EVERYTHING'S GOING HER WAY

This is the story of Cinderella Jones, the young unknown who left an obscure mining town to become the star of "Oklahoma!"

BY ERNST JACOBI

● The doo was sheer madness. Photographers rushed and stumbled about the gangplank, sending off a steady flash of light bulbs; someone pushed through with four huge bouquets of roses, and fans shoved in more anxiously as a gang of reporters, in some five languages, started shouting to the four women descending the gangplank. The last—a sunny-faced, scrubbed-looking young blond—took one look and stopped in awe. Then, regaining her usual composure, she followed her three illustrious companions, managed the plank without a fumble. Everyone agreed, it was an admirable performance for a twenty-one-year-old from Smithton, Pennsylvania, who two years before was an unknown.

Later, speeding through the streets of Paris in a slick black official limousine, Shirley Jones' natural enthusiasm burst through. "Yipes, how could this be me?" she repeated in dizzy disbelief. "Me in Paris, with Helen Hayes, Judith Anderson and Mary Martin!" How this could be is, indeed, a Cinderella story.

All stories have a beginning and Shirley's begins somewhere in Pennsylvania, in a small mining town, just outside Pittsburgh. The town, Smithton, boasts lazy lawns, a small-size grocery and a good-size brewery. The brewery—Stoney's—belongs to Shirley's dad and his four brothers. Life for Shirley began one bustling spring (*Continued on page 90*)

WIN A PRESENT FROM



1 Anita Ekberg ("Artists and Models"—Hal Wallis, Para.) gifts Cutex manicure kit, year's supply of Slightly Scarlet lipstick, nail polish and chic matching cocktail hat by N.Y. designer William J.



2 Orreste ("The Vagabond King") has an exciting gift for hi-fi fans—RCA's new Mark IV, Model 6HF4, Orthophonic High Fidelity Victrola console. Cabinet in mahogany or light rift oak finish



3 Mitzi Gaynor ("Anything Goes") gifts this luxurious Tussy Midnight gift set which includes lotions, perfumes, powder and cologne, plus Vanity Fair's lovely blue pleated nylon and lace peignoir



7 Marisa Pavan ("The Rose Tattoo"—a Hal Wallis prod. for Para.) presents Holmes & Edwards Bright Future Sterling Inlaid Silverplate. A 52-piece service for 8, in smart mahogany chest



8 Martin & Lewis ("Artists and Models"—Hal Wallis production for Para.) removed this painting, their joint work, from an exhibit so that some lucky winner may own a Martin & Lewis original



9 Doris Day ("The Man Who Knew Too Much") dangles a tempting prize necklace of Duchess cultured pearls, hand-knotted, graduated for beauty. White gold clasp is diamond-studded

A STAR

● At Paramount studios, no expense is spared to give moviegoers the best in entertainment, the best in star talent. Now, through this studio, PHOTOPLAY readers are being given a chance to win fifty fabulous prizes. Starting here are fifty pictures showing you the gifts your favorite stars have selected for you. For details on how you can win a present from a star, see the coupon on page 47.



Charlton Heston not only gives the shirt off his back, he autographs it, too! Western shirt, designed especially for huck to wear in his latest movie, "Lucy Ballant," has his name on the inside



5 Shirley MacLaine ("The Trouble with Harry" and "Artists and Models"—Wallis, Para.) has a dream of a gift for a girl in a daydream—a beautiful Lane Cedar chest for those trousseau pretties



6 John Derek ("The Ten Commandments") thinks this should send you—a set of Samsonite's handsome, sturdy luggage that includes Train Case, Wardrobe and O'Nite convertible, all in Bermuda green



Carol Ohmart ("The Scarlet Hour") has a smooth gift for a smart contestant—Leathermodes' turquoise smooth leather jacket with petal collar. Lined in printed silk, it can be worn belted or loose



11 Jimmy Stewart ("The Man Who Knew Too Much") shows sample of what to expect from him—a Bigelow multi-colored carpet, size 12' x 15' in a choice of 9 colors. Sample is Glowing Embers

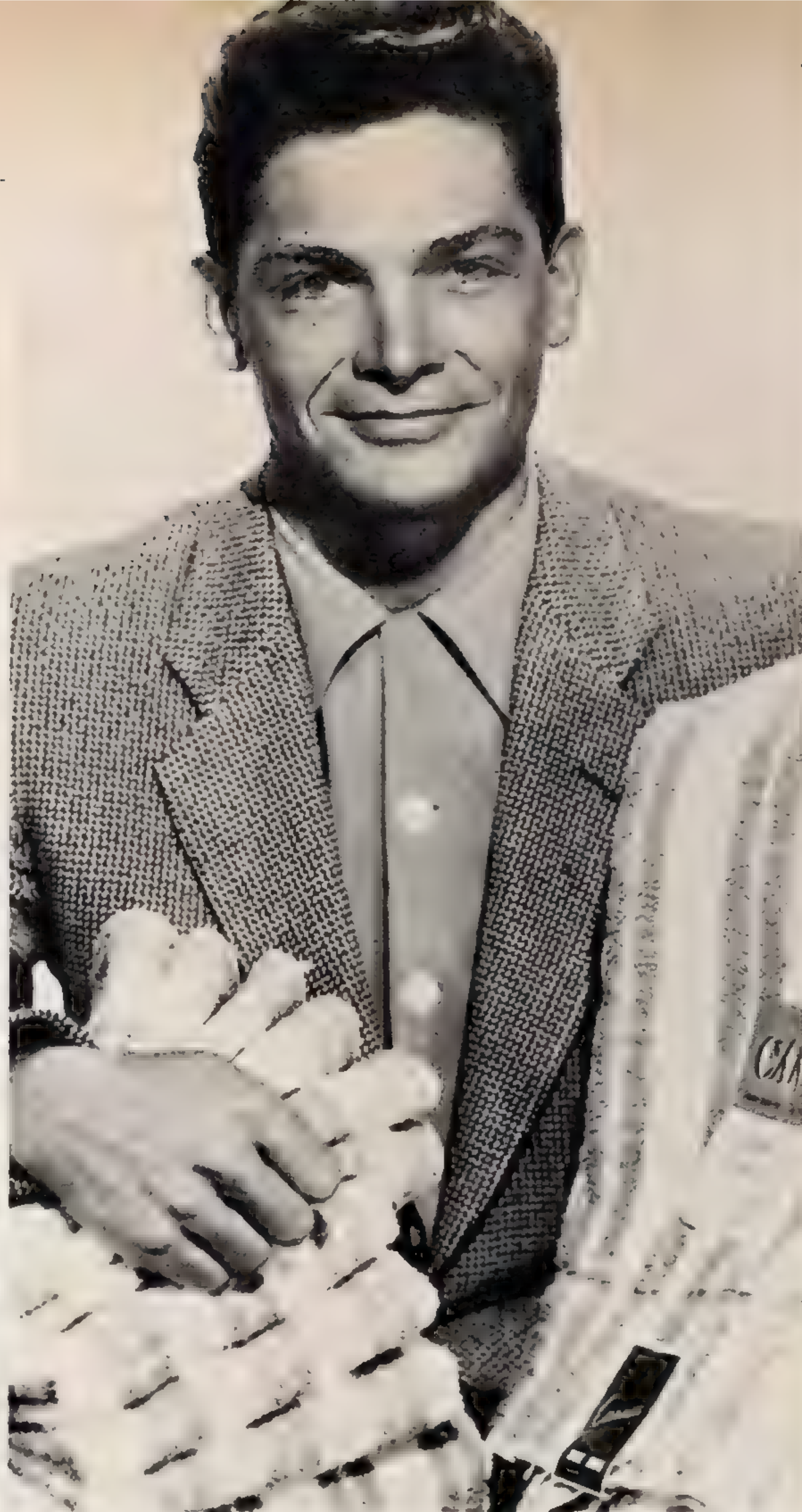


12 Rita Moreno ("The Vagabond King") chose this for you—Tempo's filmy nylon tricot peignoir, waltz-length gown with embroidered lace trim. Also, matching fluffy petticoat, half slip (not shown)

Coupon on page 47



13 Jeanette Miller ("Artists and Models") packs a gay and capacious tote bag for you with Toni's famous home permanent products, as well as other hair and skin preparations, Viv lipsticks



14 Larry Pennell ("The Vagabond King") gifts this for your hope chest or linen closet—set of 6 Cannon Promenade bath towels, 6 matching hand towels, 6 face cloths in marine and sea green stripes



15 Jody Lawrance ("The Scarlet Hour") will have you walking on air with 3 pairs of Grace Walker shoes—Star-Stepper, in tropic tan antique calf; Heddy, a dressy black suede; Viscay in avocado calf



19 Yvonne DeCarlo ("Ten Commandments") gifts Revlon custom-designed jeweler's onyx-black enamel lipstick case, with silver floral motif, by Van Cleef & Arpels, with Revlon Swivel Stick refill



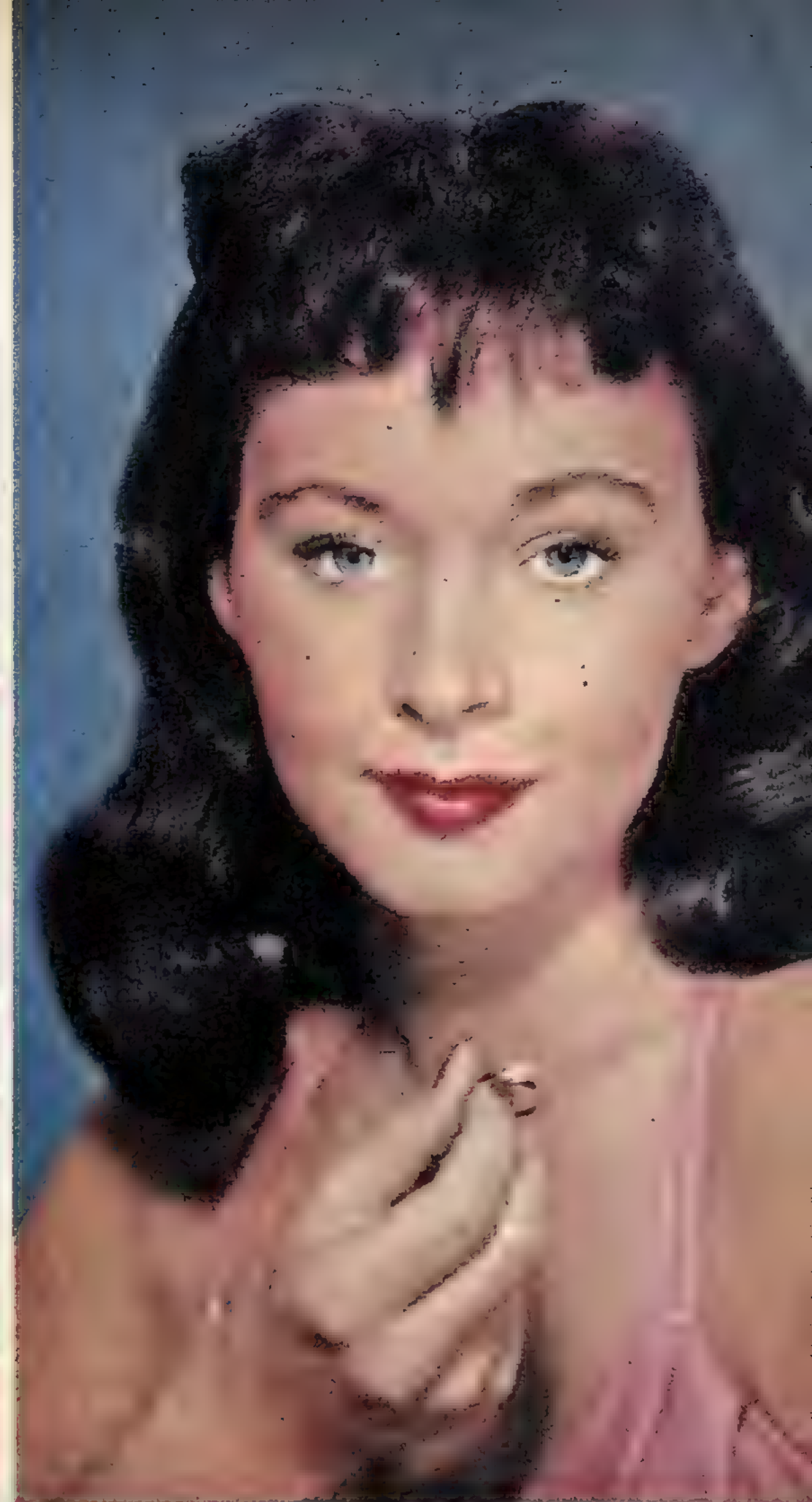
20 Gloria Talbott ("Lucy Gallant") tried this prize on son Mark for size—set of junior-sized furniture called Furniture. Modern in design, sturdily built, it will be an asset in any room

WIN A PRESENT FROM A STAR

Continued

When the "Win a Present from a Star" contest was started some years ago, we were amazed at the thousands of entries we received. This time we expect to be deluged (no complaints from the editors)! For this year, through Paramount studio and its stars, you are being given a chance to win fabulous, breath-taking prizes. So don't wait until it's too late—or you'll be sorry. Fill in the coupon, send in your entry—and good luck!

Coupon on page 47



16 Anne Baxter ("The Ten Commandments") presents a precious prize—diamond and sapphire bracelet in palladium, newest of jewelry metals, designed by Spinel Manufacturing Jeweler, N. Y.

17 Ben Cooper ("Rose Tattoo"—a Hal Wallis prod. for Para.) sports something for your favorite male—Catalina's sensational new Belgimere Sweater, with long sleeves, easy-to-wear V neckline

18 Marla English ("The Mountain") has a perfect gem of a gift for the girl with a dream in her heart—a Keepsake diamond ring. The symbol of romance, it's a prize any girl will treasure forever



George Gobel ("The Birds and the Bees") can't hardly wait to give set of Frostbrand Folding lightweight furniture. Table, 2 benches, 2 stools, 2 yacht chairs are easy to move, pack



22 Debra Paget ("The Ten Commandments") chose Pond's famous beauty preparations in white leather case and Jerry Gilden's Angel-look princess sheath in embroidered gold wool jersey, 8 to 18

WIN A PRESENT FROM A STAR

Continued



23 Tom Tryon ("The Scarlet Hour") is all set to brighten up your life with this handsome Ronson table model lighter. If you like to entertain, you'll appreciate the extra glow Ronson gives to parties!



24 Roz Russell ("The Girl Rush") chose this glamour gift—an elegant white ladies' train case by Platt, filled with over a year's supply of Helene Curtis preparations for making hair glamorous



25 David Niven ("The Birds and the Bees") tunes in 8 RCA Victor "Perfect for Dancing" LP Record Albums. Selections, by the Fred Astaire-Dance Studios, include everything from waltzes to mambo



27 Jackie Beer ("The Court Jester") steps up with 3 pairs of Honeydeb casual shoes—Lana, a black leather sweater pump; Teddy, a peaked vamp suede pump; Doreen, button-strap red kid pump



28 Bing Crosby ("Anything Goes") will have you chuckling over his gift—Bob Hope's own story, "Have Tux, Will Travel." A personal gift from Bing with a personal touch for you—Bob's autograph



29 Carolyn Miller ("The Girl Rush") will send you drifting into dreamland with this pair of Playtex Heart-rest pillows of foam latex. Light as a cloud, you'll think you're sleeping on one!



26 Valerie Allen ("Artists and Models") chose stockings for every occasion—12 pairs of Bur-Mil Cameo's Shape-2-U sheer stretch hosiery, from Sheer Elegance to daytime sheers, all in Skin-Tone colors



30 Dick Shannon ("The Vagabond King") has a smart accessory for your bedroom. North Star 100% wool, year-round all-season blanket. Black, with bright multicolor striped acetate taffeta binding

ENTRY BLANK

WRITE A LAST LINE FOR THIS JINGLE

*In these days of screens that are super
Movies no longer look like they useter
On the Paramount lot
VistaVision they've got*

.....

(Fill in line to rhyme with "useter")

EXAMPLE:

Plus Crosby and Hope as a booster!

Fill in the number and name of the prize for which you are competing. Also your name and address, and mail to:

Win a Present from a Star

P. O. Box 1751

Grand Central Station, New York 17, N. Y.

I WANT _____
(number and name of prize)

NAME _____

STREET _____

CITY _____ ZONE _____

STATE _____

For rules and more prizes, see page 88)

FAITH BEGAN WITH A

Kim Novak appears next in "Picnic"



WISHING TREE

*It was really a cherry tree.
And she never got what she asked
for. But for Kim Novak,
it did have a magic power*

BY HELEN LIMKE



● Lloyds of London would snort at a request to insure them, a thief would get the horse laugh for wasting his talents, but, if they disappeared, no stone would be left unturned to ferret them out. The giant publicity department of Columbia studios would grind out stories for every newspaper in the land. Detailed descriptions would be sent to the police department. News commentators would make a plea for the return to their rightful owner. She would be inconsolable until they were found.

They have very little monetary value. But to Kim Novak, their worth is so great that it is inestimable.



"If you have love and faith," says Kim, "you have everything. These are happiness." And for Kim, the tree, the signet ring she wears on the opposite page, the other "lucky" pieces she treasures, tell a story of something or someone whose importance to her has been so great as to change the course of her life. She is never without one of them

Kim calls them her lucky pieces. In reality, they are symbols of love and faith—tangible evidence that she is loved and there are those who have faith in her.

"If you have love and faith," Kim says, "you have everything. These are happiness."

"If faith and love will be your guide, the Lord will walk at your side. That's a phrase I made up to sing to Brahms' Lullaby." Kim rose from her chair and picked up a large clown with a big red nose. She twisted the wooden nose and a music box tinkled out the "Lullaby."

"I play this often. It (Continued on page 108)

Photoplay

Presents

"MY SISTER EILEEN"

● Young hopefuls, young lovers—these are the guiding spirits of Columbia's delectable new musical. As two sisters from Ohio, Janet Leigh and Betty Garrett storm New York, Janet to become an actress, Betty to seek a writing career—they say. But would girls travel that far if they didn't have something else in mind? These two certainly have. Betty, the brain of the pair, is doubtful about her own chances to catch a man. Men forget her, she laments tunefully, "As Soon as They See Eileen." That's sister Janet, so beautiful that she makes even subway riders go chivalrous. Each girl does snare a man of her own—and it's all done to music. Let the sisters sight a bandstand in the park, and they're doing "Give Me a Band and My Baby," as your heart gaily keeps time.

To succeed, landlord Kurt Kasznar tells Betty, Janet and neighbor Dick York, you must believe in yourself. So the sisters go job-hunting, singing, "I'm Great!"



Writer Betty's campaign to get into print first gets her into publisher Jack Lemmon's arms. He gives her the old line, crooning, "It's Bigger than Both of Us"





Small-towners Betty Garrett and Janet Leigh each find a romance in New York. "There's Nothing like Love," they duet

In a theatre-district drugstore, stage-struck Janet meets clerk Bob Fosse. During a charming back-yard interlude, the two echo, "There's Nothing like Love"

"What Happened to the Conga?" What happens is hilarious, with all principals, half of Greenwich Village and the Brazilian Navy joyously getting into the act





With Japanese orphans who appear in "Three Stripes in the Sun," and M/Sgt. O'Reilly, on whose life film is based



Pool, big enough for a big guy, completely fills the Rays' back yard, is usually filled with neighborhood kids



He'll dress for occasions, but at home he's comfortable! "He either looks like a Greek god—or this!" sighs Jeff



Biggest kick and biggest role for Aldo was appearing with Bogey, Peter Ustinov in hilarious "We're No Angels"

BY DEE PHILLIPS

● Along a shady, tree-lined street in North Hollywood, in a lovely sprawling corner house, live the Aldo Rays. Their house is much like every other home on the block, with this exception—the doorbell doesn't work. To raise the household, one must be clairvoyant and beat on the door at the exact moment. Aldo, Jeff, Sally or Mike might be peering out from behind the front window. This is no easy feat—they're usually elsewhere. Behind the house, there used to be a back yard—until Aldo filled it in with brick, cement and water and converted it into a swimming pool. The pool, incidentally, is the reason why the Rays both drive around in old cars. They had their choice.

Every day, except Saturday nights when she plays to the whims of George Gobel, Jeff Donnell bows to a bigger, more whimsical guy whom she affectionately calls "Altitude." If you think this is a joke, ask Alice—I mean Jeff.

"Before we were married," Jeff confides dismally, "Aldo looked like a Greek god. He bought eight beautiful suits and was slicked up all the time. Now he looks like a—"

"Slob," rasped Aldo coming from underneath the ground. He was still working on the swimming pool—in T-shirt and ragged jeans. "It kills me to slick up," he confessed honestly. "Typical male story, (Continued on page 105)

Jeff's little, but she's more than a match for Altitude, as she calls him



His feathers are sometimes ruffled. And he often growls in most unangelic tones. But he's a heavenly guy to live with. Ask Mrs. Aldo Ray!

WHO'S NO ANGEL?



Natalie Wood and Jimmy Dean,
young co-stars in
"Rebel Without a Cause"



You haven't heard
the half about
JIMMY !



"Before a scene, he'll stand by the camera, jumping or swinging his arms. He says it relaxes him"

With director George Stevens. "When Jimmy works, he concentrates, uses tape recorder to rehearse"



Natalie, working with Jim above, far left, expected a real "gloom." "Was I surprised!"

"Jimmy's always friendly to fans. He really gets a bang out of posing for photographs"



Jimmy Dean is also in "Giant"

***The writer worked
with Jimmy Dean—
and she's all steamed up.
But we'll let her
tell you why!***

BY NATALIE WOOD

● James Dean and I sat in his plush white Porsche, sipping a Coke at Hamburger Hamlet on the Sunset Strip. We'd just finished a long hard day on the set of "Rebel Without a Cause" and were in that delightful state of silence that only comes when the air is slightly tangy, the company really companionable and you've had a terrific day at the studio.

"Hi, Jimmy," said a man who appeared to be a little older than either of us. Jimmy flushed slightly and said apologetically, "I'm sorry, I don't think I know your name." It was not only an apology to the man but to me, too.

The man gave Jimmy his name, and I could tell by the expression on Jimmy's face that this recalled nothing and with (Continued on page 82)

Cool, Crazy and Jolly Exciting



In "The Girl in the Red Velvet Swing," Joan portrays Evelyn Nesbit, above, co-stars with Farley Granger. A Londoner, Joan thinks America's "real crazy. People call you honey five minutes after you've met them!" Below, with Sydney Chaplin, whom she met in Europe



*She's a bundle of fire
who talks bop with a British accent.
But it's not what Joan Collins does
that intrigues Hollywood.
It's the way she does it!*

● Joan Collins, 20th's newest British importation who seems destined to quicken pulses from eighteen to eighty, thinks America is "real crazy." Mixing bop talk, somewhat bewilderingly, with clipped British phrasing, she seems quite unaware that she may be the heat-wave that will shake Marilyn Monroe to the very tips of her pink toes. Dressed in matador pants, which she loves to wear—they look as though they had been put on with a spray-gun—she could fill in for any of Mickey Spillane's sultrier heroines, with her smoky gray-green eyes, small triangular face, donkey bangs, shoulder-length brunette hair and steep curves. In time, one discovers a candor that is completely disarming. This girl has no postures. Her convictions come from an utterly honest mind, are sincere as a child's. She is incapable of pretense.

A few days ago, for instance, she came into the 20th press office, saw a pile of about-to-be-released press items and began rifling through them. "She didn't realize the obviousness of her action," he said, "and when she found a story about herself, she yelped like a delighted kid. That was what she was looking for and she went about it in the most direct manner possible."

Married at nineteen to (Continued on page 102)

BY HYATT DOWNING



FOR SALE:

**ONE PAIR OF
TRAVELLING BOOTS**



*For the first time in his life
Kirk Douglas has lost that
faraway look. After all, why would
a man want to wander with so
many things happening close to home?*

BY MAXINE BLOCK

● His chair tilted back against the wall of his tiny office, Kirk Douglas, full-time actor and part-time producer, sat relaxed in slacks, sport jacket and polo shirt, the picture of a contented man.

The office was his own, headquarters of his newly formed Bryna Productions, dedicated to the filming of at least six independent pictures under Kirk's own banner. His hair was still damp and his face ruddy with a steam-room glow; he was fresh from the gym where he had worked out for an hour. He chuckled in reminiscence at the comment of a fellow independent, Otto Preminger, who had said wryly, "Kirk, you're the only producer at this health club with real muscles."

"But here's the thing," said Kirk. "A year ago you wouldn't have caught me dead in a gym. It would have seemed a waste of time; there were too many other things to be done. Or, if I did go, I would have used the gym to try to prove something—what, I don't know. But I'm beginning to take a breath now and then; I've stopped (Continued on page 96)



Joel and Mike have helped. Channeling their youthful energies, Kirk has learned to curb his trigger temper, to be more reasonable



Today he's working not only for his own happiness but for wife Anne's and his sons'—and for the new baby who'll soon be here

Kirk is in "Ulysses," "The Indian Fighter"



A volcano still, but under control! Acting, his own producing company keep him busy

Always a young man in a hurry, he used to wonder why success didn't add up to happiness

Anne has helped immeasurably, has taught him to be patient, to give up things when necessary, pulled him out of fighting mood

Two

Betty Grable is in "How to be Very, Very Popular," "Three for the Show"



In 1929, as extra dancer at 20th. Mother's ambition spurred her on. All Betty wanted was a horse!



To unambitious, easygoing Betty, movies brought fame—but no change in way of life, things she enjoyed



At Vicki's christening. With Harry James she found perfect match, is content to let him be boss



For Betty Grable, life brought more than her dream—Harry, Vicki, Jessica, ranch full of horses!

It was really an unbelievable coincidence that these two should both become movie stars. Because all their lives they were looking for different things

● In the hot noonday sun of a sweltering midwestern summer, Billie Cassin rested against the wooden steps of her house and let the garden hose cool her feet.

She was caught in a dream. A dream in which she was dancing in front of a red velvet curtain on a red velvet stage—the greatest dancer in the world. In the audience sat a prince. Now he stood, now he bowed, now he asked her to marry him. And as six-year-old Billie had done many times before, she re-

fused. She wasn't quite sure why. It had something to do with too much to do, too much to see and, somehow, a prince was not quite enough for her. There was a yearning in her that a prince couldn't satisfy.

She shook her head at the thought. Then standing up, she ran across the wet lawn. Suddenly, screaming in pain, she collapsed. She'd stepped on a broken bottle, cut a vein. Her foot was covered with blood. (Continued on page 116)

Women and A Dream

BY ALJEAN MELTSIR

Joan Crawford is in "Female on the Beach," "The Queen Bee"



In 1925, ambitious, determined Billie Cassin began movie career as extra player in "Pretty Ladies"



Now young Joan Crawford, she danced nearer to her dream of being the greatest dancer in the world



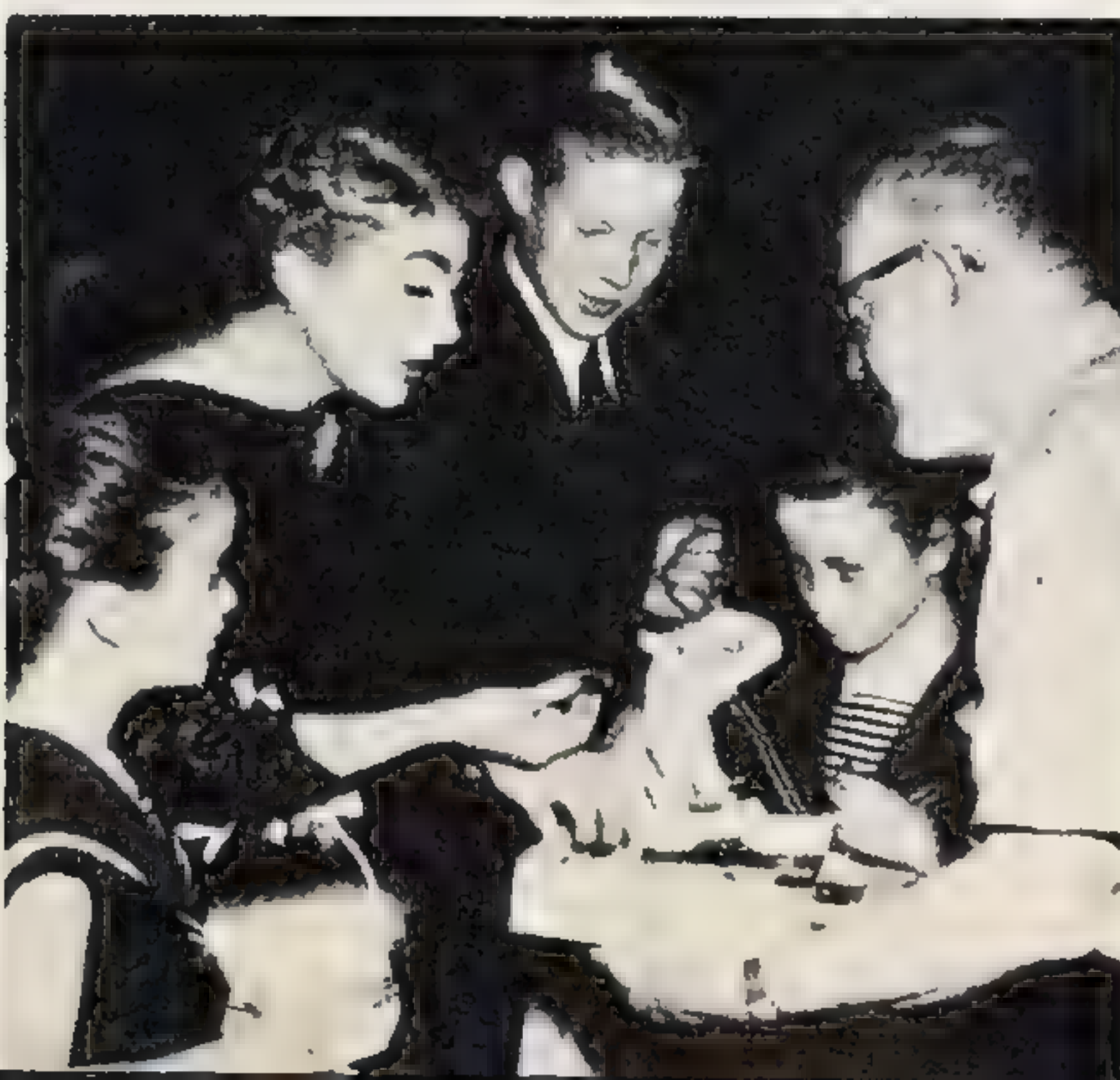
The years brought changes, marriages, divorces. The make-believe world became real, the dancer an actress



Always searching for perfection, never accepting defeat, Joan went on to Oscar for "Mildred Pierce"

In adopted children Chris, Cathy, Cynthia, Christina (not shown) she found some outlet for need to love

Today, with marriage to Al Steele, those who know her courage, her fighting heart, hope for happiness



*Things might have been very different.
She might even not be the Piper Laurie
you know, if it hadn't been for*

THE MEN IN HER



"A real friendship rather than a romance," says Piper of Dick Contino. Through him she learned the value of thinking of someone else—of having a friend in need



With Bob Goldstein, Ann Sheridan, late producer Leonard Goldstein, Gable. Leonard's understanding, wisdom played a great part in Piper's growth as a star



Ronald Reagan's advice, at premiere of their film "Louisa," (with his mother) helped a starry-eyed young starlet avoid one of the pitfalls of fame in Hollywood

Piper Laurie sings for first
time in "Ain't Misbehavin'"

LIFE

BY JACK HOLLAND

● Piper Laurie had her long red hair tied up neatly in a ribbon. She had just finished recording her first song for "Ain't Misbehavin'"—which, incidentally, is her first musical, too—and life seemed touched with happiness and magic.

That she was finally an established actress was no startling disclosure. For years, Hollywood talent-tellers were predicting that Rosetta Jacobs, now Piper Laurie of the flower-eating fame, was riding to stardom. The part that interested gossip gloaters was the last comment. "I could never have done it *alone*." Who was the one? Rumors buzzed. "I always knew it," gossips wagged. "Such a beautiful girl remaining single? She's probably been secretly wed for years." "You rarely see her hitting the night spots," came back a second guesser. "Notice how she stays away from column gossip?" There must be a man in Piper Laurie's life was the final consensus of opinion. But who? Piper wasn't talking though—not until one afternoon recently. What made her open up? Who knows, maybe the gossipers. Anyway, this is the way Piper explains it.

"I have no idea what I'd be now if it weren't for the various men who have done so much for me," she said, smiling gently. Basically a shy person, Piper speaks softly, but there is about her a sparkle.

"As I look back on it now, my Uncle Morris was probably the first to help me put my dreams into action," Piper said. "He was my father's youngest brother—and he was the comedian of the family.

Continued



THE MEN IN HER LIFE

Continued



Tony Curtis' genuineness, realistic outlook, steadied her star progress

With David Schine. Because of the others, Piper will know "Mr. Right"



Everybody used to love to have him come for a visit. He and I were both hams—we loved being on center stage, so we used to put on shows for the family. We'd get out the kitchen ladder and I'd stand on top of it—using it as the stage. I'd sing and he'd tell jokes and wear funny hats. I was five years old then.

"Uncle Morris is now in New York, but he gets a big kick out of my career. I think he was the first to guide me towards a life as a motion-picture actress.

"It was around this time that I was influenced by another man, a movie star—and I've even forgotten his name. He made a personal appearance in a theatre and I saw him. He was the embodiment of all I hoped, deep inside, I would become someday."

In Piper's immediate family, her father naturally had great influence on her. Something he said once to her hurt her deeply—and yet she isn't sure even now if that incident wasn't the one thing that actually started her on her career.

"It all happened when I first began studying to be an actress," Piper commented quietly as her mind retraced the details of the moment. "I was taking my father's hard-earned money and was living in my own little world of make-believe. He used to watch me and wonder what I was coming to. It was odd to him that I should want to be an actress. Nobody in our family ever had such inclinations. He said, 'I think you're foolish to try to be an actress. I don't think you have what it takes.' This hurt me terribly—and yet it made me mad. But looking back on it, I'm not at all sure that this didn't make me prove to father I could be a success as an actress.

Before then I had been living in a kind of dreamworld. He woke me up fast.

"My father is the strongest influence I've had in my life—for that one thing he said and for other reasons. Yet, now when I think of him, I realize how little any young person is aware of what a father teaches her. You kind of think of a father as someone who is gone from the house all day, who comes in at night, has dinner, says a few words to you, gets his paper, and then kisses you good night. And yet I know that all of the basic ideals I live by stem from my father's wisdom. He is one of the most honest and straightforward men I've ever known. I don't even remember his telling so much as a white lie. I always try to be as truthful and as honest as he is.

"My father never coddled me or treated me like a china doll. He is a strict disciplinarian. I think his means of discipline gave me a sense of values I would never have had otherwise. His ways of showing me how to discipline myself have helped me to take whatever success I may have attained and not let it throw me. Even now, if I ever get carried away, he's there to level me off.

"I had my share of spankings, but I never regretted any. I can't ever recall once being spanked when I thought I was being unjustly punished.

"Father was very particular about my health habits, too. There was always quite a routine before dinner. I'd come to the table, he'd inspect my hands to see if they were clean and, if they weren't, he'd escort me into the bathroom and stand over me while I washed. He was also particular about my eating the right foods (*Continued on page 111*)



One of the most important men in her life was a stranger to Piper. She met him in Korea while entertaining the troops. It was a shattering experience. But in the months that followed, Piper was grateful for the hard lesson she'd learned

LIVING WITH

YOUNG IDEAS

PHOTOPLAY STAR FASHIONS

look like
a living
doll

Light up the holidays
ahead with the glamorous glow of
date-bait fashions co-starring
precious fabrics and an
elegant new look



Watch that stag line dance your way when you make a star entrance in the bright new clothes shown here. The king-sized dolls are just for fun, but you'll be a living doll in glittery new fabrics such as the gold medallion-printed silk and cotton Anne Francis wears above. The cowled cape collar is gold braid-bound, the waist drawn to a point above a wide pleated flare. 7-15. Janet Leigh Original by Natlynn. About \$25. Capezio sandals. Lamé purse, Ingber

More information on page 118

YOUNG IDEAS:
PHOTOPLAY STAR FASHIONS



MEN'S CLOTHES, AVANT GARDE FORMAL
FASHIONS BY AFTER SIX • THEIR
PATENT DANCING SLIPPERS, CAPEZIO

You'll have a real fashion fling this holiday season.
Top left: First example, Julie Adams whirling away in party cotton, pure white and lit up with flowers and bold gilded bird cages. The gently curved blouse, about \$6.50, tops a gilt-belted swirling skirt, under \$15. 7-15 Modern Juniors.
Center: Lighting up the dance floor, Margia Dean in gleaming coffee and brown rayon satin separates. The full skirt, under \$15, is gathered to a minimal waist, joined by its cummerbund to a shoulder-tied blouse, about \$9. Misses', junior sizes. By Tween Jane. Beaded satin clutch bag, Ingber.
Right: She's having a ball—Pretty Anne Francis wearing a mass of turquoise and violet flowers based on a silky rayon taffeta ground. The waist is deeply V'd over an expanse of skirt. She covers up with a crisp cotton faille color reversible Spenser jacket. Underneath: a sleekly bared bodice. Sizes 7-15. By Pat Hartly. About \$25. Capezio sandals

LOOK FOR MARGIA DEAN FEATURED IN THE NEW
RELEASE, "SHOCK!" • JULIE ADAMS IS IN
U-I'S "AWAY ALL BOATS" • ANNE FRANCIS
STARS IN EXCITING "FORBIDDEN PLANET," M-G-M

look like a living doll

continued



The party line takes a pretty turn in these star fashions.

Above: Julie Adams wears a holiday package wrapped in ribbon stripes. The flowing rayon satin skirt combines red, gold, black and white. Under \$15. It shares the spotlight with a basque blouse of velveteen, laced at front and squared away at the neckline. About \$8. Both 7-15. By Juniorite.

Top right: Margia Dean in a camel wool and rayon well-reared jumper (add a blouse for movie dates): The lined camisole top is poised over a full-circle skirt splashed with black. Misses, juniors. By Sabot for Goodman-Scheinhorn. Under \$30.

Right: Anne Francis, a picture of pure elegance in richly etched oyster brocade shot with golden Lurex threads to catch the holiday lights. The princess line forms a gently belled skirt, flatters you with draped cowl neckline set upon a bowed Empire bodice. Also pink, blue. Sizes 7-15. By Patricia Fair. About \$20. Satin sandals, Capezio

YOUNG IDEAS:

PHOTOPLAY STAR FASHIONS

look like a living doll

continued



Sitting this one out, but definitely *in* the fashion picture, our stars wear separates with an elegant look.

Left: Margia Dean starring the Eastern influence in sari separates of rustling turquoise silk and rayon enriched with embroidery of gold Lurex. The taffeta petticoated swish of skirt, about \$25, is cinched with a wide gilt belt to a sleeveless wisp of top, under \$10. Sizes 7-15. By Modern Juniors. Gold bag, Ingber.

Above: White brocade shapes a tunic—the line of the year—sleeveless and sleek to a gentle flare. Under \$18.

Julie Adams wears it over a Lyons-type velvet flared skirt, smoothly lined. Under \$15. By Tween Jane.

FASHION PHOTOGRAPHS BY BERT AND STAN ROCKFIELD

For Where to Buy party fashions turn to page 118



going formal?

*How to be poised,
pretty and polished*

Got the jitters over that bid for the formal? Relax, my chum, you're one of many. Formals present a few etiquette ticklers, but they needn't catch you with your manners down. Rule one: Once you've accepted a bid, no matter how handsome the second, you play true to the first. And don't be shy about asking him the vital particulars if you're doubtful as to time, place, etc. Comes the big night, have Dad and Mother on hand to meet him and see you off. If he brings you flowers (not always essential), pin them on stems down—the way they grow. If the flowers are positively the wrong color (you should have hinted), tactfully wear them on your purse. Mind your manners, too, getting in and out of the car. He opens, closes all doors, gets you refreshments at the dance, sees that your program is filled. You're a lady for the evening. Upon arriving, it's good to immediately greet (later say good night) to the chaperones. A friendly hello will do. If you have a coat to check (usually in powder room) inform your date where to meet you—and carry mad money for such tipping needs. Later, if you're dancing with someone other than your escort, it's up to him to return you to your date. Never go wandering about unescorted. When dancing, incidentally, don't stop for chatter on the floor, and never, never invite other couples to join you without consulting your escort. To generalize, act like a lady and forget yourself. You'll find you won't be fibbing when you say to your escort, "Thanks, I had a wonderful time."

BY LORI NELSON



5 PM Fri - Big weekend ahead

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2 PM Sat - At the game

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with everything!

A Clifton hand-tooled bag is that rare delight—one fine accessory that adapts itself to: the time, the place, the girl. What better choice for your busy life, your thrifty nature? For fashion's sake, get a handsome, long wearing Clifton... fondly carried by over four million American girls.

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how to be very, very charming

BY GLADYS HALL



● In 1949, when Marilyn Monroe made her first appearance in New York City for a publicity stint, no one got terribly excited. "Just a sweet young thing—eager and cooperative, but lacking any spark," said one publicity executive. "Another starlet," predicted a hardened editor.

In 1954, the next time Marilyn chose to return, for the shooting of "Seven Year Itch," she achieved total invasion, created complete mayhem. It is said that airplanes were off-schedule at La Guardia while air-line personnel beat a hot trail to help her deplane. New York's police force suddenly found all its top men volunteering for La Guardia duty. Newsmen were

too numb to write in their little black notebooks and photographers shot an unnecessarily large quantity of film. All Marilyn had to do later was stand at Fifty-first Street and Lexington Avenue over a subway grating. Five hundred men chose to lose a good night's sleep by showing up at midnight to watch her emote for an hour. The most inconspicuous cab driver became a hero because he had driven her across town. Two weeks after she left, the city had yet to return to normal.

What happened? "Charm," says Paris-born Helena Sorrel, dramatic coach at 20th. "And charm can happen to you, too. "When Marilyn Monroe first came to

1946: The basic charm was there, but Marilyn Monroe, as teenager, lacked the poise, self-confidence she needed

1949: As movie starlet, she learned art of make-up, but with tousled hair-do she was still just a pretty girl



1953: The Monroe magnetism charms the press. In seven years she'd learned how to dress, walk, talk way to fame!

*Do you get lost in a crowd?
Tense up with fear? Then
relax. Learn how to star
in your own private world*

me, she was the most frightened young girl I've ever seen. She was completely sure she couldn't do anything. She insisted she could never learn, that she could never be anything. She was absolutely unsure of herself. With Marilyn it was not a question of building her self-confidence. It was a problem of giving her self-confidence. She had none.

"But Marilyn was not alone. Debra Paget, Jeff Hunter, Johnnie Ray, Jean Peters (how I struggled to free Jean from tension!), Sheree North, all these youngsters have come to me so stiff and scared that their motions were actually jerky. When I asked (*Continued on page 76*)

1955: *With Billy Wilder on "Seven Year Itch" set—still trying to improve herself, learn from direction*



TODAY: *Poised, sure of herself, the Monroe is proof that no miracle is needed to become very, very charming!*

RECORDS



Elegant velveteen, glistening white Folker satin team up in Anne Francis' party separates. The deeply V'd top, under \$9. The skirt, printed with glittery gold leaves, Pellon-lined for crisp shape, under \$18. Melba Hobson for Heatherlane. Anne's phonograph: a gem for Christmas giving—or treat yourself to its high-fidelity sound in three speeds, two speakers, simple control. Smart black or tan. Holiday Coronet by Webcor. \$99.50

Where to Buy party separates on page 118

With fall here once more, comes time for all of us to get together, sit back and relax in our easy chairs and listen to a pile of our favorite discs spinning on the old machine. In a sentimental mood, we should be able to go to the record cabinet and pull out such piano pieces as Roger Williams' record of "Autumn Leaves," cut on the Knapp label. There's one by Felicia Saunders called "Blue Star," on Columbia. A beautiful song for a very beautiful voice. And Bobby Milano has two very pretty ballads on Capitol which should sell you on him: "It's Within Your Power" and "Won't the Angels Be Amazed." Or perhaps you like Don Shirley. If you don't yet, you will after hearing his new 12" LP, his second for Cadence, "Piano Perspec-

tives." It contains such selections as "Someone to Watch Over Me," "Love for Sale," "Blue Moon," "How High the Moon," "I Can't Give You Anything but Love," "I Let a Song Go Out of My Heart," "I Can't Get Started with You," "Lullabye of Birdland" and "Makin' Whoopee." In a mood for dancing? Les Elgart has a wonderful 12" LP on Columbia especially designed just to dance to. "Les' Tango!" "I Hadn't Anyone Till You," "Love Is Just Around the Corner" and "Senior Hop" are a few of the varied pieces on "The Dancing Sound." Capitol has released two more Arthur Murray dance albums. One, "Arthur Murray Rock 'n' Roll," features "Big Dave" Cavanaugh and his band. The other, "Arthur Murray Presents Dance and

Dream Time," is a collection of slow dreamy ballads, ideal for dancing and listening. Do you like to swing? Louis Armstrong plays and sings songs by "Fats" Waller. "Honeysuckle Rose," "Blue Turning Grey Over You," "I'm Crazy 'Bout You Baby," "Squeeze Me," "Keepin' Out of Mischief Now," "All That Meat and No Potatoes," "I've Got a Feeling I'm Falling," "Black and Blue" and "Ain't Misbehavin'" are some of the songs from the album. "Satch Plays Fats," on the Columbia label.

Facts and New Faces

The Four Tophatters is a new group with a new record for a fairly new company. The record is "Forty-five Men in a Telephone Booth" and the

what's spinning?

BY CHRIS DAGGETT

*Now's the time when you begin
thinking of platter parties. And
if you want to be the hostess
with the mostest, take your cue
from this record roundup*

label is Cadence. Besides being talented singers, each of the boys plays a musical instrument: Pat Vassallo, electric guitar; Carmen Falcon, trumpet; Chet Lane, electric accordion and Benny Grimes, bass. Although the boys make a lot of music on their respective instruments, the biggest noise is being made in the singing category.

Don Cornell

Born in New York City, Don has had one of the most phenomenal rises of any band singer graduate in the past. Don joined Sammy Kaye in January, 1942 and left Kaye to do his bit in October, 1942 for the Army Air Corps. He rejoined Kaye in 1946 and stayed with him until 1949, when he decided to try it as a single. In 1952 Don

signed a Coral recording contract. His first release for them was "I'll Walk Alone." And since that time he has made hit after hit. His record, "The Bible Tells Me So," has once again put him on top.

Teresa Brewer

Teresa, otherwise known as "Miss Music," is one of the brightest stars on the musical horizon. She has made three records that sold over a million. Her first, "Music, Music, Music," was the first, "Till I Waltz Again with You," her second, "Ricochet," her third. Now she's done it again, another hit which promises to top all her previous sides, "The Banjo's Back in Town." You can catch Teresa now exclusively on the Coral label. (Continued on page 80)

Look like a Million
for \$1⁰⁰ in

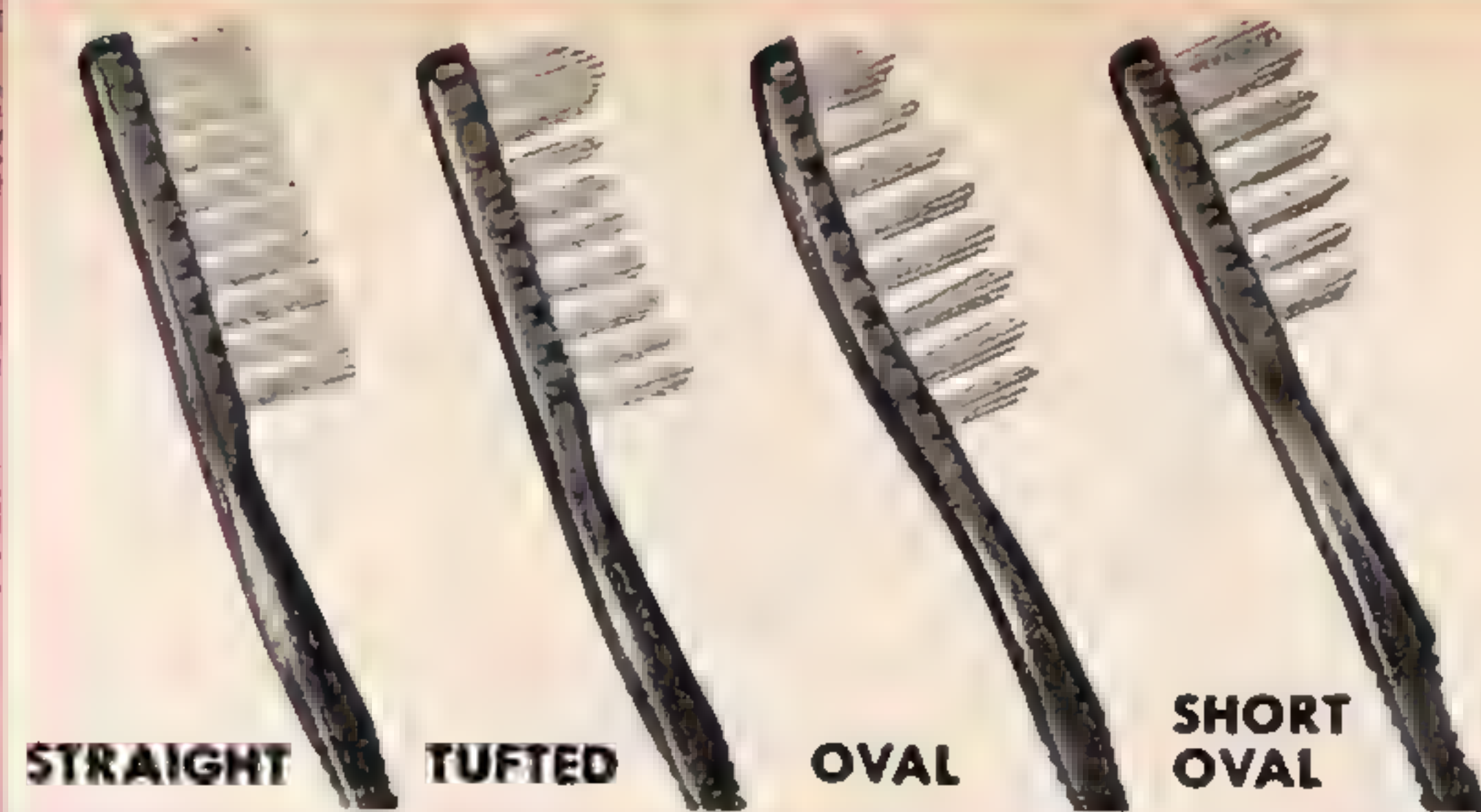
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Marvel at these expensive looking, lustrously lovely, rhinestone-clasped simulated **Duchess Pearls**... with an elegant Lustre-Dip glow, exclusively our secret. These magnificent necklaces can be yours for only \$1 each, plus tax.
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GARDOL Makes This Amazing Difference!

**MINUTES AFTER
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TOOTHPASTE**



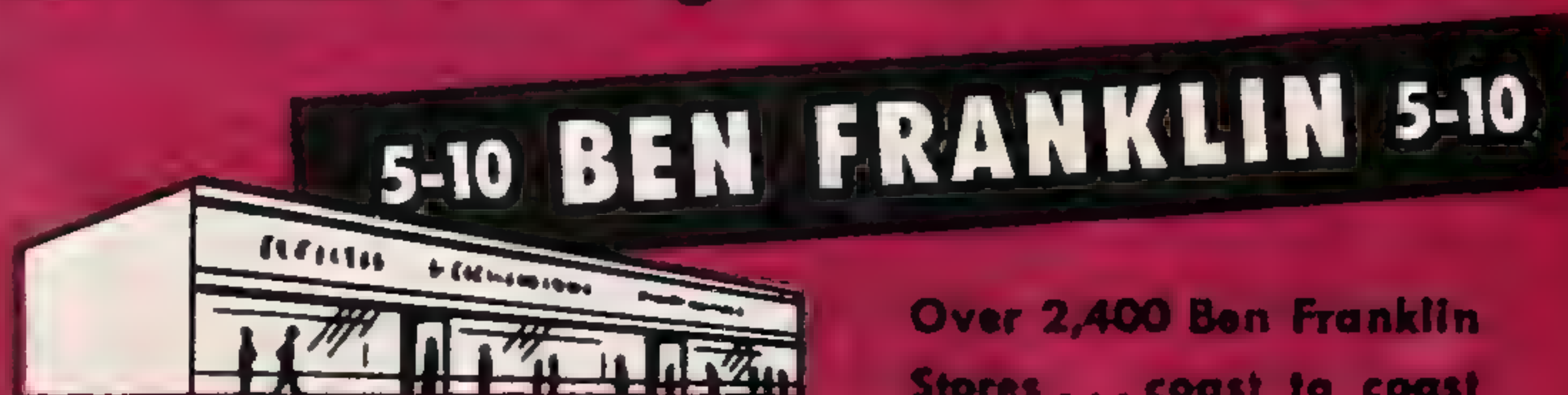
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Economy Size

63c

Also 47c
27c, 15c
Sizes



*THE TOP THREE BRANDS
AFTER COLGATE'S

No other leading toothpaste can give the 12-hour protection against decay you get with Colgate's with Gardol

CLEANS YOUR BREATH While it GUARDS YOUR TEETH

"Don't try to match your natural skin tones," say Paramount studio's make-up experts. "Instead, make up for what your complexion lacks"

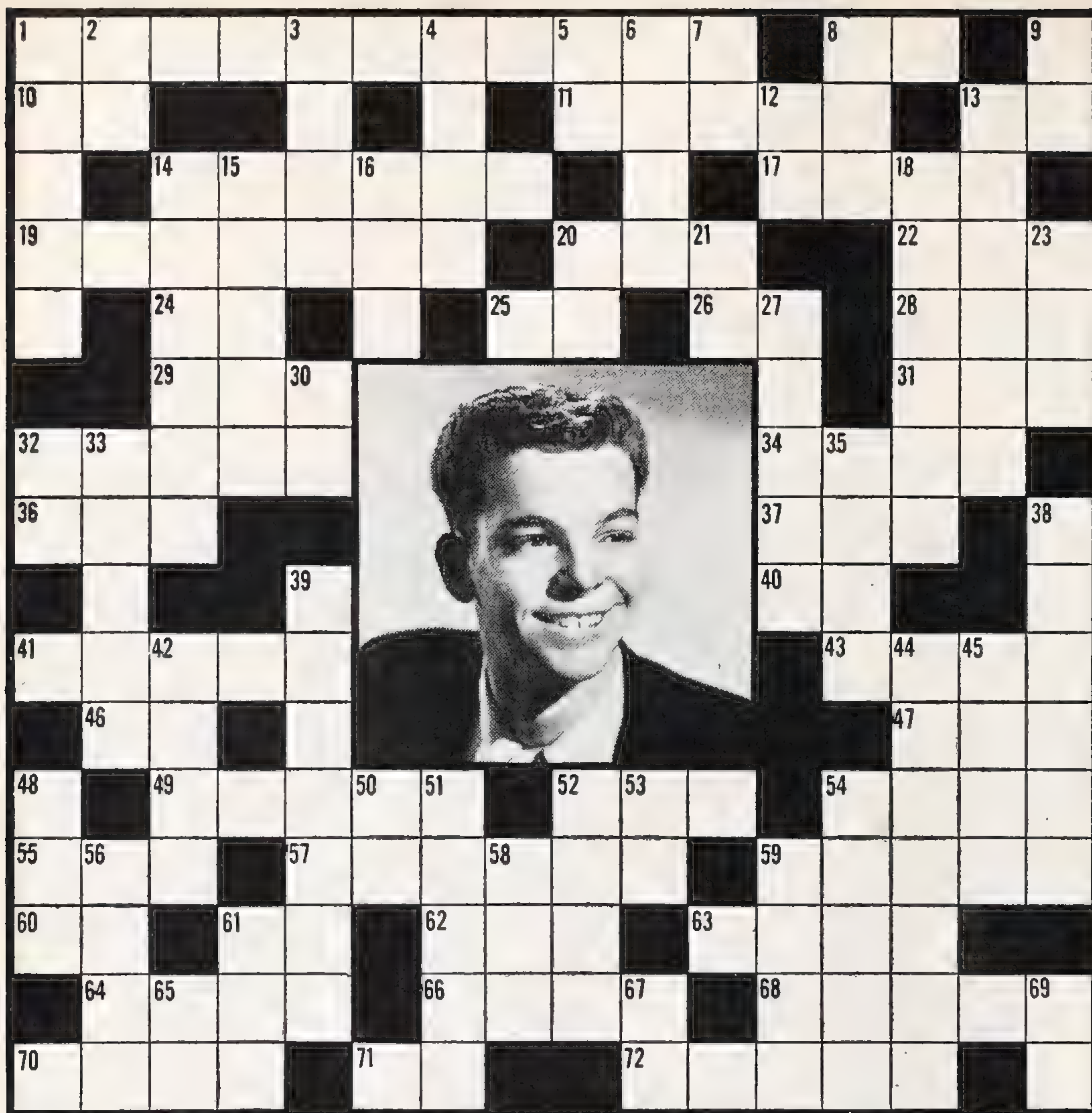


"Doris Day's freckles can face the public in 'The Man Who Knew Too Much,'" decrees Dan Greenway

the object of your complexion

BY HARRIET SEGMAN

● A frankly fake look is almost as old-fashioned as no make-up at all, in the opinion of the make-up experts at Paramount studios. "But that doesn't mean you can't improve on nature," says Wally Westmore, make-up head of Paramount Pictures. "For most of our stars, as for most women everywhere, the right shade of make-up foundation and face powder is *not* the one that matches the natural skin tone. The trick is to make up for what nature left out, adding color where needed, taking away where there is too much. The only exception," he goes on to say, "is fair, almost white, or pale ivory skin. Stars like Grace Kelly, Carol Ohmart and Audrey Hepburn would look artificial if we did not match their make-up exactly to their delicate coloring." For Doris Day's light, beige-y skin—the kind that usually comes with freckles—Dan Greenway, make-up man for "The Man Who Knew Too Much," uses a warm, peach shade with creamy undertones. Paramount experts favor a rosy rachel tone to lend a glow to a medium skin like June Allyson's. Flame-haired Shirley MacLaine's ruddy complexion is toned down with a cool beige tint. To PHOTOPLAY readers, Wally Westmore advises, "Experiment with different shades. It's well worth the trouble. The right one for you will add a delicate bloom to your skin, soften your features and highlight your eyes, lips and hair."



Across

1. Jane Wyman's latest role
8. "... Came from Beneath the Sea"
10. "The Girl -- the Red Velvet Swing"
11. That sensational blond
13. He's "The King's Thief" (initials)
14. Native country of Glenn Ford, Raymond Massey
17. Disney's 6' 5" gold mine
19. Bob Taylor's current role
20. Dr. McNulty's wife
22. "... Always Fair Weather"
24. "Kiss -- Fire"
25. Dancin' fool of "Hit the Deck" (initials)
26. "People Will Say --'re in Love"
28. Monroe is definitely a ...
29. Ex-agent who married her star client
31. Any cowboy from the Lone Star State
32. Still "The King"
34. A villain's expression
36. One of "5 Against the House"
37. When Gordon MacRae sings, you lend an ...
40. Ava Gardner's native state (abbreviation)
41. In two current movie titles, the ----- hides a hunter and holds terror
43. "The Left ---- of God"
46. "The Barefoot Contessa" won him an Oscar (initials)
47. First part of the movie capital's location
49. He'll stick with his partner
52. What Mike may call Mrs. Wilding

54. Dean Martin's real name
55. ... movies are often worth reviving
57. Belonging to Miss Ekberg
59. Liberace's admirers
60. John Wayne is Pat's --
61. Half of year's most-publicized romance (initials)
62. "... for Cover"
63. You root for the ----
64. "---- Lady" (de Havilland film)
66. If you took an ---- in movies, you'd get an "A"
68. Peggy Lee does this well
70. "---- Age Crime Wave"
71. Good guy in "Six Bridges to Cross" (initials)
72. Nurse in "Mister Roberts"

Down

1. The former Mrs. Power
2. The hero of "The McConnell Story" flies jets for the --
3. Italy's most luscious star
4. Movies' Capt. McConnell
5. Bad guy in "The Man from Laramie" (initials)
6. "High ----"
7. Many movie stars are also on --
8. He gets applause in news-reels
9. "Living It --"
12. Heroine of "Blackboard Jungle" (initials)
13. She's gone into the aquacade business
14. Singer who went dramatic, won an Oscar
15. 1937 film classic, "The ---- Truth"
16. "All the Things You ----" (song)
18. Janet Leigh plays Betty Garrett's -----
20. "The Bridges -- Toko-Ri"
21. James Dean's current leading lady (initials)
23. Movies with too much --- have censor trouble
27. Second half of dancing beauty's name
30. Comic -- -- Horton
32. Star of "Camille" (initials)
33. He's reliving his own war experiences on-screen
35. "To ---- His Own"
38. Star of "One Desire"
39. Handsome Englishman's screen first name and real last name
42. "Seven Cities of ----"
44. Some male stars go broke paying -----
45. "---- but the Lonely Heart"
48. "I'm a ---," says Jack Webb
50. "Footsteps -- the Fog"
51. Another name for an old-time vamp
52. Blond last seen as a German spy
53. "Love -- a Many-Splendored Thing"
54. She played Ruth Etting
56. Never arrive ---- for a mystery film
58. Bob Hope's "Have ---, Will Travel"
59. Where horse operas take place
61. Star currently hoofing with Gene Kelly
65. "----'s a Tramp" (song in Disney film)
67. He started the sweatshirt-blue jeans vogue (initials)
69. Gentleman who marries a brunette (initials)

how to be very, very

them, as I usually do, 'What are you thinking of?' they'd inevitably tell me, in almost the same words: 'I'm thinking I may make mistakes, I may not be liked or attractive.' Then, almost always, they'd add, 'I'm so self-conscious.'

"Charm, in other words, means *forgetting* one's self.

"Two things are essential for an actor. Relaxation—physical and mental—and observation—of everyone and everything. These are important for everyone—including *you*.

"How to begin? I'll tell you what I do. Usually I sit and talk with the person. With Marilyn, we chatted and got to know one another. I'd ask about obvious things. The weather. The smog. Headlines in the daily paper. Books, tennis, skin diving—anything which I thought might interest her enough to forget herself.

"With most of the young players, I ask, 'What do you do when you're alone? Have you hobbies?' I try especially to discover what are their enthusiasms. Enthusiasm helps more than anything I know to overcome self-consciousness. You should have enthusiasm about everything—a sunset, a beautiful flower, a good book—if it appeals to you. And don't be frightened to show it. An enthusiastic person is always charming.

"Once a young player is sufficiently relaxed, we start to work on specific problems. First of all, on the voice. A few of us are born with a quality or timbre of voice that charms the listening ear—like Jean Simmons and Jeffrey Hunter. Unfortunately most of us have to work on our voices. Shallow breathing, talking in short panting breaths, speaking too hurriedly and slurring the words can make your voice come out high, thin, flat or gaspy.

"When I have a voice to train, I begin by asking the pupil to lie flat on the floor. The moment you relax, you automatically breathe properly. Test yourself. When you inhale, the air should be drawn in to the very bottom of the lungs; exhale correctly and the tone will come forth round. In order to produce a tone that is both round and rich, your lips should be round, too, and the jaw relaxed. Use the tip of the tongue, not only the back, when you talk. Practice over and over again. Your speech should be clearer. Remember, inhale full, exhale with lips rounded. Relax your jaw and round your lips.

"Another important thing to remember when talking is to put color into the words you use. By this, I mean inflections, intonation and above all imagination. Think about what you are saying, visualize it. Don't talk in a monotone. The speaking voice has great

NEEDLE DESIGNS

range. Try making the most of it."

"If you have a speech defect," suggests M-G-M's Lillian Burns, "consult a speech-correction teacher. She can help you and it's worth your time. For better diction, though, you don't need a voice teacher—you need a dictionary. The dictionary not only helps build an interesting vocabulary, it tells you proper pronunciation. A girl saying *kin* for *c-a-n* can never be charming."

"At Paramount," Charlotte Cleary says, "we never try to change a personality. My business is to help an actor or actress realize that her particular personality is her little gold mine. Even an unattractive voice can belong to a personality, and we leave it alone. A beautiful example is Aldo Ray. Without his gravel voice, he wouldn't be Aldo. Marlon Brando's way of speaking doesn't conform, but it belongs to him and is extraordinarily interesting. So don't despair if you've an odd voice. Sometimes a so-called handicap can be captivating."

"Next to the voice, you'll probably have to work hardest on your walk. A good walk is so important," insists Helena Sorrel. "It's the basis for all first impressions. Most people walk badly because they break in the small of the back. They slump—and frequently lead with their heads like a turtle. Lead with your diaphragm, never with your head," insists Miss Sorrel. "Watch how Marilyn Monroe holds her head high—as though she were the most confident person in the world."

"Look in the mirror. Now align your body properly. A simple way is to stand straight, inflate the chest, relax the shoulders. Keep the buttocks tucked under! Think of a strand of pearls which you are mentally holding erect, making sure each pearl fits perfectly above the other."

"When you sit down or rise, do it gracefully. Imagine you are equipped with invisible strings which are controlling you. Keep your feet under you when you sit. Now try standing up, as though strings were pulling you. Notice how relaxed you feel?"

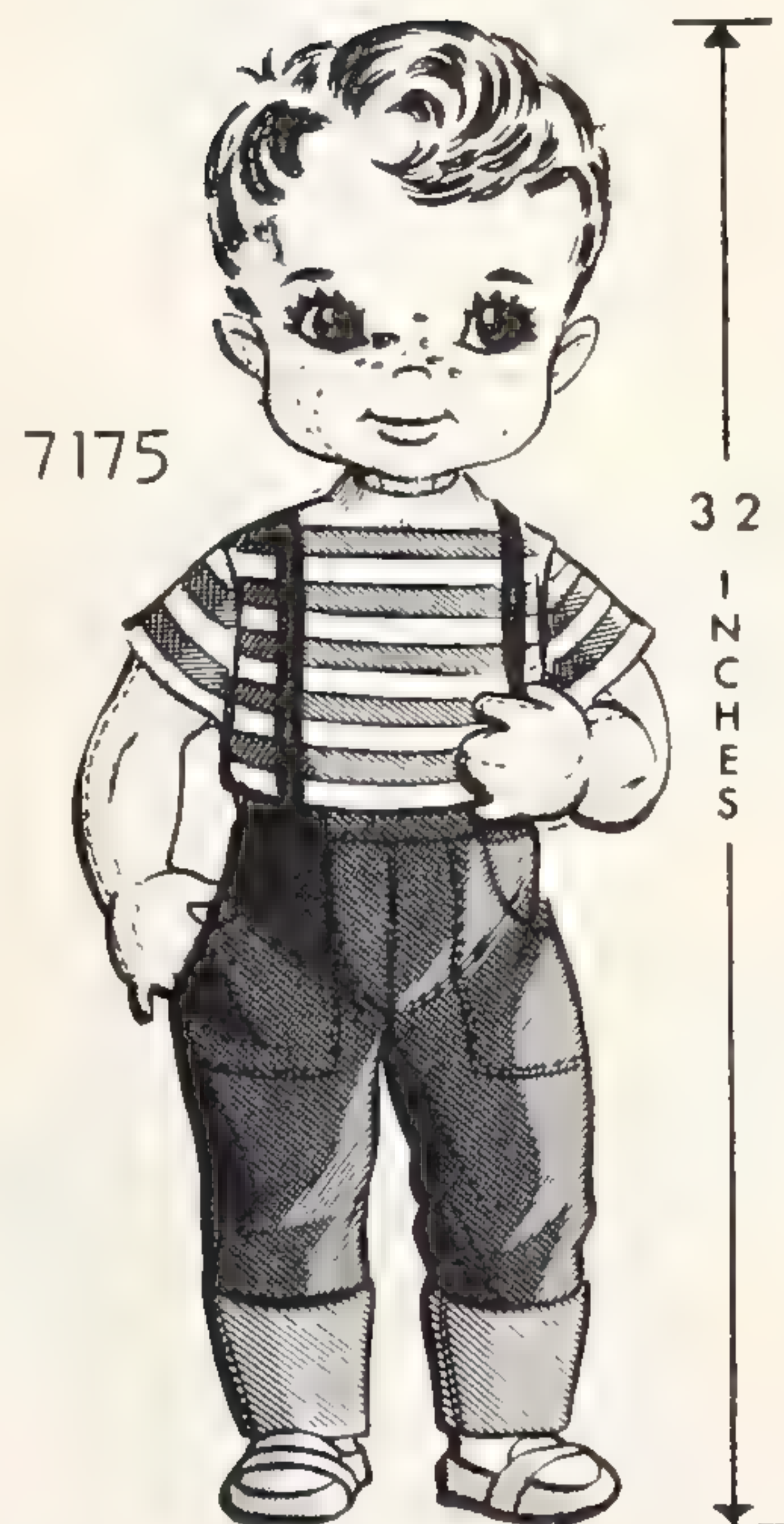
"At the studio we do stretching and bending exercises to improve the walk. Everyone should stretch every day. Before you get out of bed in the morning, stretch your body—it makes for suppleness. Bend over a couple of times from the waist. Feel stiff? Then you needed it! Walk well," says Miss Sorrel, "and you'll carry your clothes well. Wear clothes well and you'll be noticed."

You won't overcome self-consciousness overnight, but keep trying. U-I's Katharine Warren suggests you try to remember these tips.

"When you're going to a party, or

7175—He wears boys' size 2 clothes—stands 32 inches high. A real playmate for a lucky child! Use flesh-colored cotton for his body, straw yarn for hair.

667—Crochet this shell-stitch jumper of knitting worsted. Wear it over a blouse for daytime—for evening, trim with metallic-thread-flowers. Directions for crocheted jumper, sizes 12-14, 16-18 included.

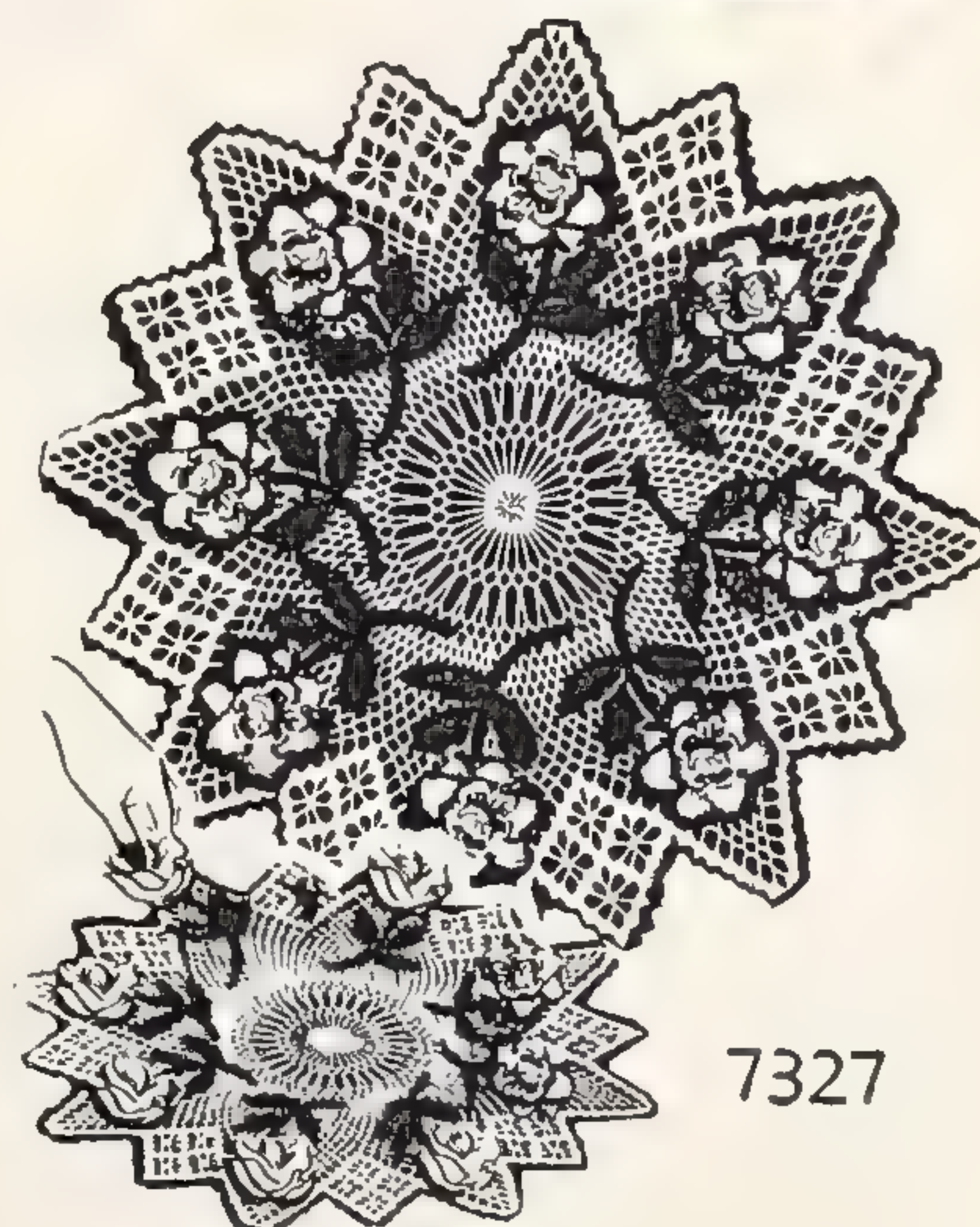


7316—Easy-sew apron takes *one* yard 35-inch fabric—no embroidery! Iron-on red petunias with green leaves. Tissue pattern, washable color transfer. Medium size only.



771—Forty-eight colorful birds—each nestling against its own state flower. Easy, fun to embroider on a cozy quilt. Diagrams, transfers of every state bird and flower. Quilt 72 x 102 inches, double-bed size.

7327—Crochet roses in color—to decorate this unusual doily! They stand up, in life-like form against their background. Larger, 22 inches in No. 30 mercerized cotton; smaller measures 13 inches.



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PHOTOPLAY'S PATTERN OF THE MONTH

ADVANCE PATTERN
NO. 6739—50¢

holiday glamour you can sew

● You'll be a picture of party poise, whirling away in a dream of a dress by American designer John Moore of Talmack. You can whisk it up in time for the Christmas rush—and in a range of fabrics from shimmering satin or velvet to one of the pretty floral prints such as the left view above. The divine neckline is V'd to the shoulder in front, with a deep fold over the armhole that's seamed at top to a softly rounded

back collar. Waist-whetting bodice is set above a full-gathered skirt that billows over your petticoats. A pocket is fitted in the right seam, zipper at left. Eight pieces shape up the most danceable dress you'll find. Sizes 12-18. Size 16 takes 6 yards of 39-inch fabric, 5½ yards of 44-inch fabric. Wear with a narrow self or novelty belt. Pattern includes illustrated instructions for cutting and making.

be charming *continued*

anywhere for that matter, look your best. Make certain your hair is combed becomingly, that your slip is not showing, your shoulder straps are put, that the seams in your nylons are straight and your dress is held together by thread not pins. A girl who doesn't have to tug at her shoulder straps is free to *listen*. Learn to be a good listener," pleads Miss Warren. "This is the easiest way to forget yourself. Even if you're bored, listen, try to draw the person out. I guarantee you'll be popular."

"Why in the world do so many people want to look like and be like people in the movies or tv?" Lillian Burns suddenly demanded. "At M-G-M our hardest job is to make certain Debbie Reynolds is not becoming like Janet Leigh, that Kelly and Turner keep their identity."

"Yet the greatest lack I find in young people today is that lack of individuality—they seem compelled to copy. To wear the same things, copy the same hair styles, mimic the same talk."

What Miss Burns would like to see every young girl do is to study herself and find one or two qualities that are completely hers—red hair, freckles, tallness, whatever—and find out how to make the most of them.

"I can only tell you that the important thing is not to copy, or attempt to copy," is Miss Burns' advice to you. "I can only suggest that you think, read, learn to analyze yourself, if possible with the help of your parents, a teacher, a counselor or even a friend. Develop yourself and pursue this development endlessly."

If you've a few free minutes, sit down alone and see how you rate.

1. How is my walk? Do I slump? Do I panic at entering a room?

2. Is my voice thin? High? How's my diction? Do I talk too rapidly? Do I think about talking properly? About bringing out full tones?

3. Am I observant of people and things around me? Do I listen well? Can I make conversation? Am I really interested in people?

4. Do people consider me enthusiastic? Do I get a bang out of many things? Do people like to be with me?

5. Am I self-conscious? Do I know why? How can I overcome this?

6. Am I a copycat? Do I buy the same clothes as the other girls? Do I follow the crowd in entertaining, hairdo, etc.?

7. Do I have any interests? Any hobbies? Are there things I'd like to do?

8. Do I tell people my problems? Am I fun to be with? Do I smile often?

9. When was the last time I learned a new word? Read a book?

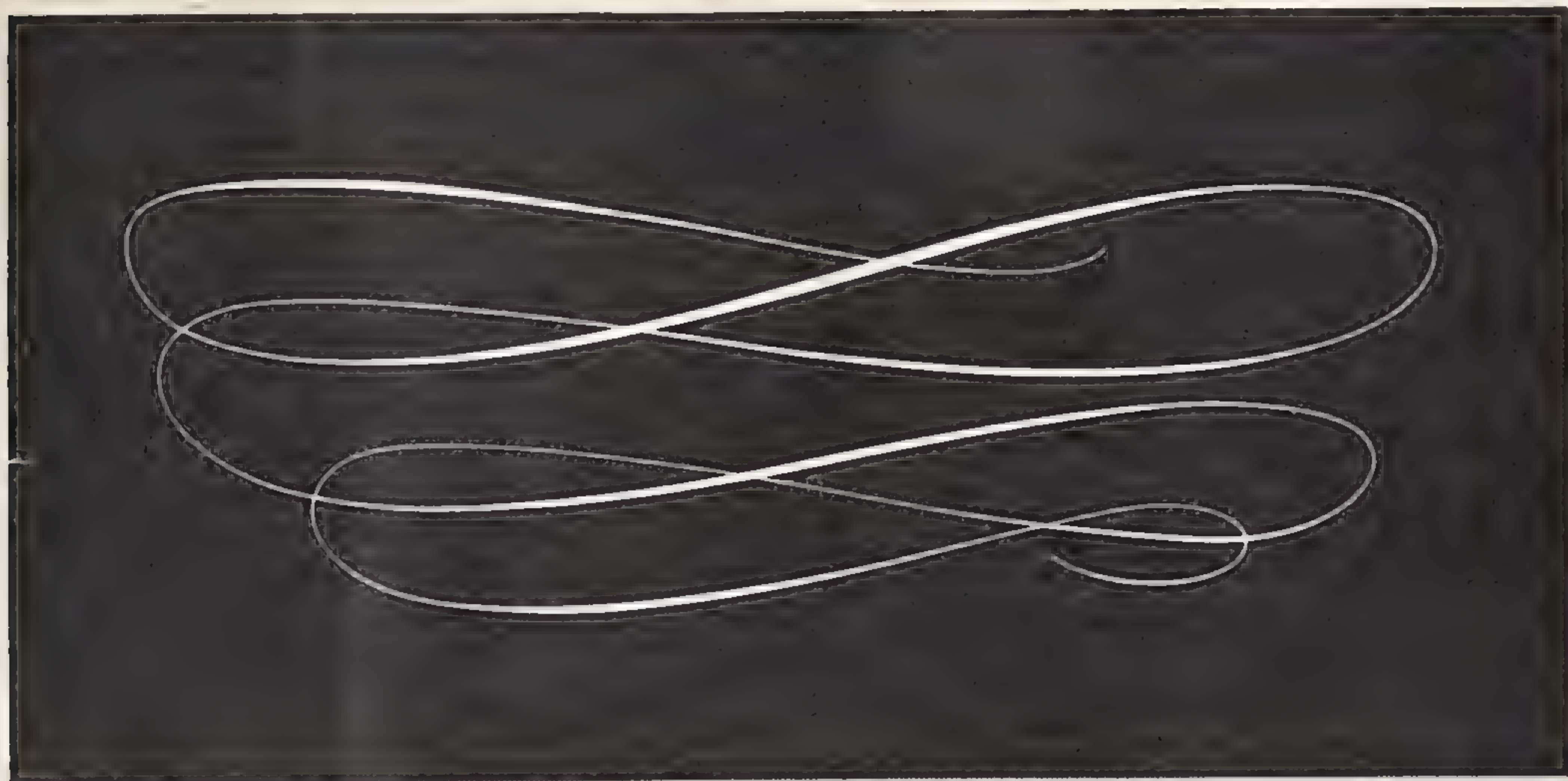
10. Do I like myself? What have I to offer other people?

Well, how did you do? Are you charming?

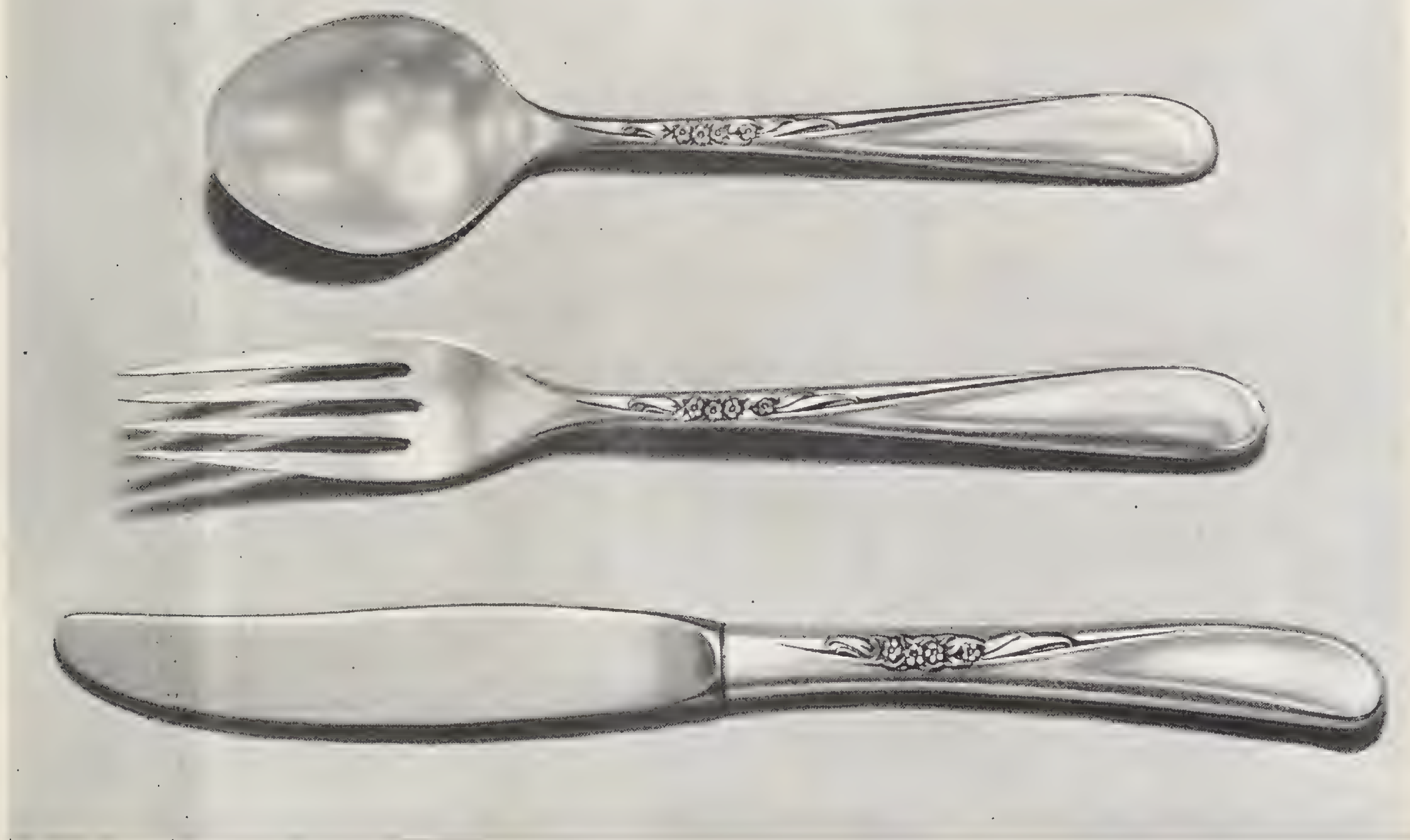
THE END

To order your Pattern of the Month, send 50¢ in coin, with pattern number and size, to Advance Pattern Company, Dept. P, P.O. Box 21, Murray Hill Station, New York 16, New York

From the sweeping grace of the "curve of beauty". . . the charm of a tiny bouquet



. . . a new pattern in Towle Sterling—Silver Spray



In concept and execution Silver Spray embodies in every detail the superb artistry, the painstaking craftsmanship that are the hallmark of The Towle Touch in sterling.

SILVER SPRAY captures in glowing, living sterling the classic "curve of beauty"—the flowing *∞* curve considered by generations of artists to be the most pleasing form in art or nature. Towle designers have added to the pure, sweeping sculptured lines of the curve of beauty a simple spray of flowerettes that, in addition to their delightful decorative effect, give each piece a focus of functional balance.

SILVER SPRAY you will feel—invites the hand—and more—it is that rarity in tableware, a pattern that looks beautiful *in the hand*. And on your table you will enjoy yet another virtually unique characteristic of Silver Spray—each place setting piece has been

designed to be in complete harmony with the other.

SILVER SPRAY embodies many useful Towle Touches, of course. Among them the practical "place size" for knife, fork, and spoon—that happy in-between luncheon and dinner size that Towle was first to introduce. But see Silver Spray in *all* its enchanting beauty and learn first hand of its many features. Any of the fine stores that carry Towle will be happy to show you Silver Spray. And also discuss with you convenient plans that will make Silver Spray yours to enjoy at once. Six piece place setting...\$35.00.

The Towle Silversmiths, Newburyport, Massachusetts.

What's Spinning?

(Continued from page 73)

Peggy Lee

Chalk up another one for sweet Peggy who now has an album out for Decca called "Pete Kelly Blues." Included are all the songs from the picture of the same name. Peggy and Ella Fitzgerald, who sings two songs in the album, have done one tremendous job rendering such hit selections as "Oh, Didn't He Ramble," "He Needs Me," "Sugar," "Hard-Hearted Hannah," "I'm Gonna Meet My Sweetie Now," "After I Say I'm Sorry" and "I Never Knew." Peggy, the little country girl who finally made good in the big city, had a hard time of it at first until Benny Goodman finally discovered her and offered her a job with his band. Touring with the Goodman band for two years is something Peggy will never forget. It gave her the opportunity to sing with some of the nation's top musicians, smooth out her style. Moreover, it was during this time that Peggy became a "name" with her big-selling record of "Why Don't You Do Right." Since then, Peggy's become one of America's top vocalists, has had a successful crack at song writing (she wrote the lyrics to the songs in Walt Disney's "Lady and the Tramp") and has given her "voice" to a Pekinese—the one in "Lady and the Tramp." She is one girl who deserves the best!

Carmen McRae

"The girl with the haunt in her voice," as Carmen McRae has been dubbed, is a native of Brooklyn, New York. As an accomplished concert pianist, Carmen would have followed her career at the keyboard if she had taken the advice of her parents. However she had always wanted to sing. Carmen has played most of the top jazz spots and now has an album out for Bethlehem called simply "Carmen McRae."

Nick Noble

They say where there is a will there is a way, and Nick has just the will to get his way. Nick had a tremendous desire to become a singer; a desire that got started in high school. Upon graduation in 1944, he was booked into the famed Glass Hat

in Chicago, soon after got booked into the US Navy for a tour of duty. After his discharge from the Navy, Nick entered Loyola University and received his B.Sc. in 1950. He then started on the road to cut a demonstration record to submit to the record companies. At Mercury he found a buyer and now all of us are buying his record of "The Bible Tells Me So."

Caterina Valente

Since the beginning of 1955, American audiences have been thrilled by a voice that has been thrilling European music lovers for several years, the voice of Caterina Valente. The record that brought stardom in the U.S. to Caterina was her rendition of "Malaguena." Caterina possesses a talent that has been very helpful in her career: She speaks six languages fluently! Now she is currently on a new Decca disc, "This Must Be Wrong." Miss Valente, only 23, has a wealth of professional experience behind her. In addition to her vocal talent, she is versatile as an actress, plays the guitar and dances. She has appeared in several motion pictures as well as many of Europe's top night clubs and theatres. We're betting her popularity will continue for a long time.

Johnny Desmond

Born in Detroit, Michigan, Johnny is one of four children of Italian parents, only one in the family that is musically inclined. He has been on the radio, television, stage and records. The day after Johnny was discharged from the Army, he went to work on his first network show, two weeks later he was headlining the stage bill at the Strand Theatre on Broadway. Johnny then went on to better things, like being featured on "Face the Music," his first musical show on TV. Two and a half years ago, he joined the Breakfast Club on the ABC network out of Chicago. Now we are hoping to see more records like his latest, "Yellow Rose of Texas," on Coral label.

Rock and Roll

Charlie Hughes, a new member of the rock and roll circle, has made his first slice for Groove label, "Itsy Bitsy Pudding

Pie." It's a real going record that promises Charlie number-one following. Flip side, "That's All I'm Asking For," is a slow ballad.

Lillian Briggs on Epic label and Georgia Gibbs, recording for Mercury, are fighting it out for top billing on "I Want You to Be My Baby." In our opinion, Miss Briggs is going to come out on top for this particular record. However Georgia has a particularly good rendition of "Come Rain or Come Shine" on the flip side of her record that has good sales possibility.

Chuck Berry's recording, for Chess, of "Maybelline" is really going strong. It moved one teenager to say, "Man, I dig him the most." And she should. It's a good disc.

The Jacks have hit the top with their recording of "Why Don't You Write Me" on R.P.M. label. Every gal that has ever had a boy friend that had writer's cramp is asking for this one at her favorite record shop.

The Penguins have another big hit, even bigger than "Don't Do It," on Mercury label, called "Walkin' Down Broadway" and "It Only Happens with You."

The Four Fellows have come up with a big one for Glory, "Soldier Boy."

On Capitol label, the Paul Williams band features Jimmy Brown on two rockin' sides, "Hello" and "Rock It Davy Crockett."

Boyd Bennett, who wrote "Seventeen," has really been going strong on the King label. What girl hasn't gone crazy over "Seventeen"?

For Your Collection

If you can call all ten your own, you have the busiest turntable in the neighborhood. Eight, and you haven't been listening. If you only have six, what are you doing with your allowance?

1. Capitol has released the album from the sound track of the movie, "Oklahoma!" starring Gordon MacRae, Shirley Jones and Gloria Grahame. Get it, is the word. And I do mean you.

2. "Sailor Boys Have Talk to Me in English," by Rosemary Clooney on Columbia label.

3. Mindy Carson's "Wake the Town and Tell the People." You'd better wake up yourself and get hold of this one if you haven't already. (Columbia.)

4. The mambo isn't dead yet. Al Castellanos record of "Speak-Up Mambo," on Mardi Gras label, has all the girls itching to dance.

5. If you enjoy take-offs on records, "Pancho Lopez," by Lalo Guerrero, on the Real label, is a very funny side on "Davy Crockett."

6. Sunny Gale has attempted to enter the field of Rock and Roll with her first R & R recording, "Certainly Baby." On the RCA Victor flip, she has a good rendition of "Soldier Boy."

7. "Gum Drop" and "Present Arms." Two very cute sides by The Crew-Cuts, for Mercury.

8. Four Coins have a record that promises to get someplace. "The Song That Brought Us Together" and "Need You." (Epic.)

9. "Yellow Rose of Texas." Take your pick of Mitch Miller on Columbia or Johnny Desmond on Coral. They are both good ones.

10. Watch for a surprise Christmas package from RCA Victor, coming out soon with an album of unreleased Glenn Miller Army Air Corps songs! 33 1/3 and 45 rpm.

THE END

YOU'LL FIND IT IN **PHOToplay**—THE DECEMBER ISSUE

June Allyson and **Dick Powell** say,

"A MARRIAGE DOESN'T END SO EASILY"

Why **Debbie Reynolds** is smiling again

Introductions to three bright newcomers

Marisa Pavan, Susan Strasberg, Shirley MacLaine

AT YOUR NEWSSTAND, NOVEMBER 8TH

for the softest, smoothest skin in the world... a
daily **LINIT** bath!



MRS. HERB SHRINER says,
"My doctor recommended
a daily **LINIT** bath to keep
the twins' delicate skin soft,
smooth, free from irritation."

Mrs. Herb Shriner, wife of the
famous stage, screen and TV
star, with twin sons Kin and Wil.

Produced by
Corn Products Refining Co.



IT'S a happy, happy day for your baby when you discover Linit for the bath. Because a Linit bath soothes and protects delicate skin as nothing else can.

The reason is simple: As you know, diapers, clothes, everything that touches your baby's tender skin—the air, even the very water in which you bathe him—can be a source of irritation.

Linit guards sensitive skin!

A small amount of Linit, starch from corn, makes bath water feel soft and cooling...leaves a

smooth, invisible film that absorbs excessive moisture and actually guards the skin. Remember, too, a Linit bath not only protects baby from prickly heat, diaper rash and other annoying skin irritations, but helps to relieve these conditions once they develop.

Preferred by mothers everywhere!

Next time you bathe your baby, give him a *Linit bath*. You'll see his skin become fresher, softer—and ever so much smoother. Be sure to put Linit Starch on your shopping list today!

here's all you do!

Swish approximately half a cup of **LINIT STARCH** into your baby's bath. See how smoothly, quickly it dissolves. Bathe baby as usual. Then pat dry with a soft towel to leave a sheer veil of protecting Linit on the skin.

You Haven't Heard the Half About Jimmy!

(Continued from page 55)

very good reason—he'd never met him before. Jimmy listened politely as the man explained he'd been sitting in the drive-in when we arrived and couldn't help hoping that a fellow actor, who'd succeeded, would give him a few tips on how to get his foot in a studio door.

With that quick sympathy Jimmy has for a person trying, they were soon off comparing notes. I sat and listened and, as I did, I grinned all over. I thought, What a whale of a lot of things people don't know about James Dean.

Jimmy, an oddball? Jimmy, weird? Jimmy, sullen?

The first time we met was while Jimmy was making "East of Eden" and I was working on an adjoining sound stage where he had several pals. We were introduced when he came over for a visit. He was nicely dressed in well-pressed slacks and a sport shirt, was polite and intelligently interesting. There was nothing strange about him.

Six months later, in an old abandoned theatre in Los Angeles, the two of us were working on a television script that was to be my first grown-up role. I had been cast opposite James Dean and, like everyone else in Hollywood, I had heard the stories. I was, frankly, afraid of him. During the morning absolutely nothing out of the ordinary happened. The two of us worked, took our breaks when the director called them and finally lunchtime rolled around.

It had been a long time since I'd walked in this particular neighborhood, so I made my way through the crowds, hoping I'd see a little restaurant. There was no roaring motorcycle with brakes screeching to a stop to announce the fact that James Dean was following me. He simply caught up to me and asked, "Mind sharing lunch?" We found a cafe and, like actors, gabbed about the script we were working on and the show. During the four days we worked together, I brought my portable radio, tuned to the classical music Jimmy likes, and he brought hamburgers—which I like.

"Eden" made Jimmy Dean into a juvenile delinquent. I shudder to think what "Rebel Without a Cause" is going to do. In one terrific scene Jimmy, carried away by rage, knocks his father down the steps into the living room and almost kills him. Poor Jim Bachus—who plays his dad—really thought he was going to finish him.

In "Rebel," both Jimmy and I play disturbed teenagers who go wrong from lack of sympathetic understanding and

turn to each other for comfort. But there's no sense diagnosing Dean a delinquent and explaining his symptoms in unloved terms.

"I had a happy childhood," Jimmy will tell you. After his mother died—he was nine—his dad sent him out to live with his sister and her husband in Iowa. They were thoughtful, religious folks—Quakers, I believe—and owned a farm. It was a fine place to grow up, to go to school. Although Jimmy never had any aspirations for farming, the only rebelling he ever did was to skip cleaning the chicken coops once in a while. In school, he was an A student in art, an easy mixer, the class athlete.

After graduating from high school, Jimmy headed west to California and Santa Monica College for a degree in Physical Education and, he hoped, later a basketball coach's job. He'd won the Indiana State Dramatic Contest as the best high-school actor and this started him thinking. When a junior, he switched to UCLA and law. One day, he says, he finally faced facts. He quit school to tackle Hollywood. This was no cinch.

Hollywood didn't exactly welcome Jimmy Dean with open arms. He managed to get an usher's job at CBS-tv, landed a one-minute tv commercial for a soft drink (Jimmy danced around a juke box, sang the ad—for \$30). An agent helped him get a few bit parts, but that was all. In one Rock Hudson film, he had two lines. (I bet Rock was surprised when Jimmy reminded him when they met for "Giant.")

Realizing he wasn't the Hollywood matinee-idol type and lead roles were not destined to come to him fast, Jimmy pocketed his last few dollars and climbed aboard a cross-country bus for New York. Arriving in New York, he made the round of Broadway producers, getting nowhere in a hurry. Finally, he turned to tv agencies, wangled jobs as an extra. At one time, he was a stand-in for contestants on "Beat the Bank." They tested the consistency of custard pies—later to be thrown in jest at contestants—by throwing them first at Jimmy.

Jimmy says there were plenty of nights he'd walk up and down Broadway, alone and pretty despondent, sure he'd never make it. Plenty of times, too, when he didn't have the rent or food money. Temporary jobs—and a series of little miracles—helped tide him over.

His first break on Broadway came in a rather peculiar way. He was told one evening of a job opened for a crewhand on a sloop—and he needed a job. Besides,

the skipper knew someone who knew someone who might arrange a tryout. What could he lose, Jimmy decided. He took the job, got the tryout, won the role—and the play, "See the Jaguar," was a flop. It did one thing for Jimmy though—it brought tv leads, gave him money for good drama coaches. With his top performance in the hit play, "The Immoralist," he received rave notices, won the David Blum award for the most promising newcomer of 1954 and caught Hollywood's eye. Not easy? Jimmy's the last one to tell you it was. I doubt whether he'll ever forget those days or the people who had faith in him.

Believe it or not, Jimmy's a sentimentalist. I remember a hot afternoon, soon after we started shooting "Rebel." We were sitting around, killing time, while the lights were being adjusted and readied. I hardly knew Jimmy then, so I busied myself with a manicure. I think he was reading a book—on astronomy or bullfighting, I don't remember which. Neither of us said a word. There was only the constant hum of voices, directions and moving apparatus in the background. Then, quite by accident, I looked up. Jimmy was sitting with the widest grin.

"Penny for your thoughts?" I said, curious.

"Aw, guess," he teased.

"Thinking about your new sports car," I offered.

"Nope."

"Your new stallion?" I guessed, knowing Jimmy was forever running down to Santa Barbara after work to ride and exercise Cisco.

"Nope," he answered, arching his eyebrows in that funny way he does when teasing.

"I got it," I fairly screamed, delighted because I felt I'd outwitted him. "Your new sixteen millimeter movie camera." Jimmy had bought it only yesterday. It cost two hundred dollars with special lenses and I knew he had saved up for it.

"Nope," he said quietly, in his soft-spoken way. "Remember that scroll? The one I got from the folks back in Grant County? I was just sitting and thinking how nice it was for those three thousand people to sign the scroll, to tell me they liked my acting."

Jimmy's proud to be an actor, don't ever doubt that. But it's not for the fame, the glamour, the money. It's the sense of achievement, the thrill of doing a good job. "I'm an actor not a personality," he'll complain, sometimes giving the wrong impression, getting labeled non-cooperative, ungrateful.

I had plenty of opportunity to see how grateful Jimmy Dean is to his fans. "Rebel" was shot all over Los Angeles and we had a chance to meet a lot of people. For one sequence we used the Planetarium and some high-school students. I had a late call the first morning so I arrived at the Planetarium after Jimmy.

Rushing to makeup, I turned the corner full speed, came to a dead stop! Sitting in a big old trash can was the star of "Rebel"—Hollywood's newest, brightest, most talented boy actor—James Dean. Crumbled up in an awkward ball, he busily signed autographs, exchanged stories—very obviously unaware that he'd been pushed there, and equally unaware of his position or dignity!

Photographers have been reported to complain that Dean is uncooperative. If so, that doesn't explain the twenty minutes I had to wait for him to go to lunch.

Everything was humming along smoothly—
(Continued on page 84)

WHO ARE YOUR FAVORITES?

Send your votes for the stars you want to see in PHOTOPLAY

In color I want to see: ACTOR:

ACTRESS:

(1) _____

(1) _____

(2) _____

(2) _____

I want to read stories about:

(1) _____

(3) _____

(2) _____

(4) _____

The features I like best in this issue of PHOTOPLAY are:

(1) _____

(4) _____

(2) _____

(5) _____

(3) _____

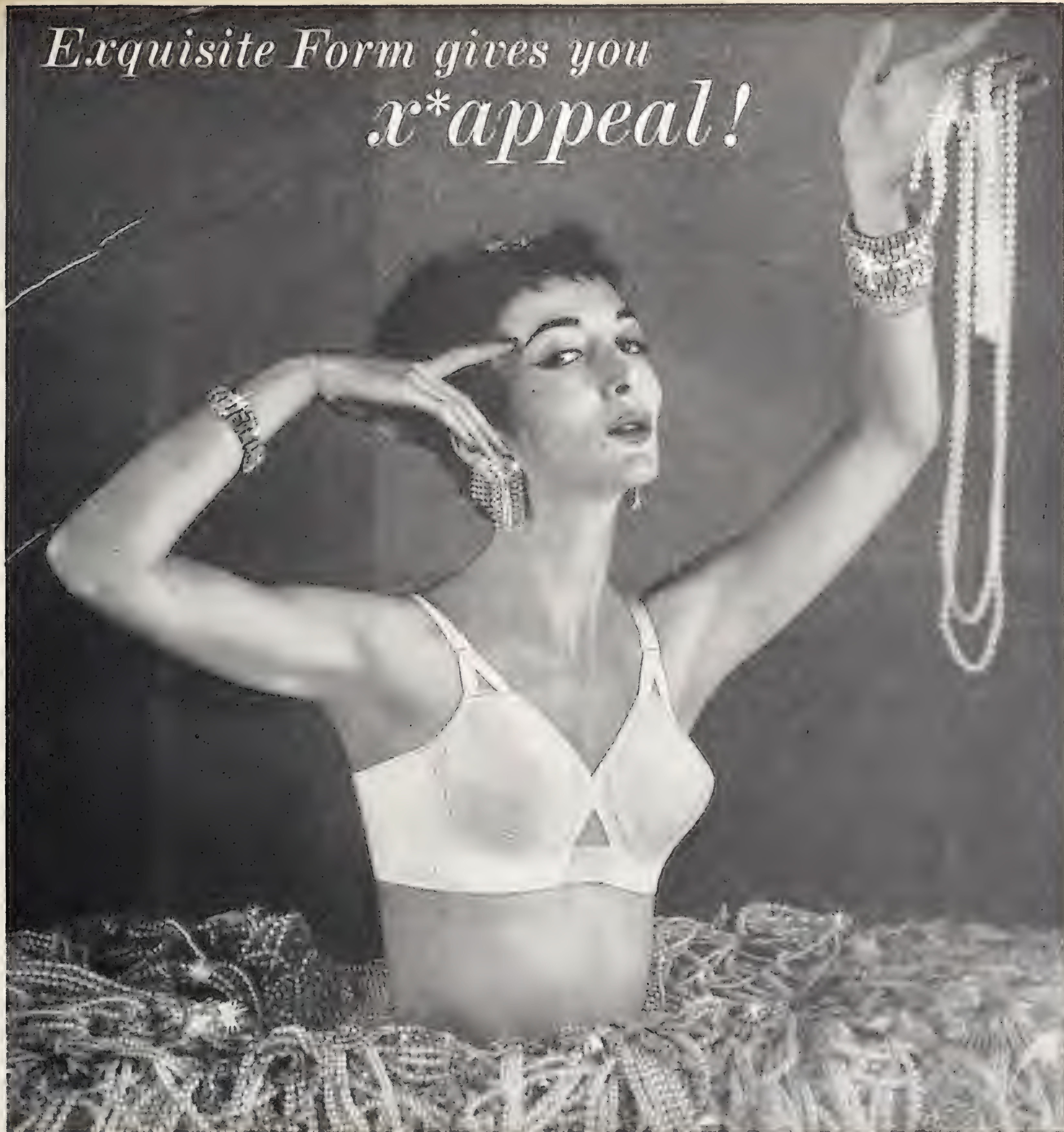
(6) _____


NAME _____

ADDRESS _____ AGE _____

Paste this ballot on a postal card and send it to Readers' Poll
Editor, Box 1374, Grand Central Station, N. Y. 17, N. Y.

*Exquisite Form gives you
x*appeal!*



**x = glamour plus comfort...yours in Circl--form
the new \$2 bra with the fabulous fit!*

Is this fantasy or is it real? A \$2 bra that makes you look and feel like a woman who owned a vault of jewels? It's real!

Circl-o-form is a low-cut bra with tension-free forked straps and a breathe-easy front elastic insert. It's so *comfortable*... you hardly feel it on you. And the special circle-stitched 4-section cups actually re-shape you into rounded beauty curves; give you allure, self-confidence, *X* appeal*... all day long!

Junior A, A, B, and C cups... in snowy white broadcloth. Lightly padded bandeau, \$2.50. Regular bandeau, \$2.

Exquisite Form
brassieres give you *x*appeal*

BECOMING ATTRACTIONS

A Lady's luck: Lady Sunbeam electric shaver designed for women. Shaving head has one edge especially ground to shave legs, the other, for underarm use. No larger than a compact, it eliminates nicks and cuts, cleans easily. \$14.95

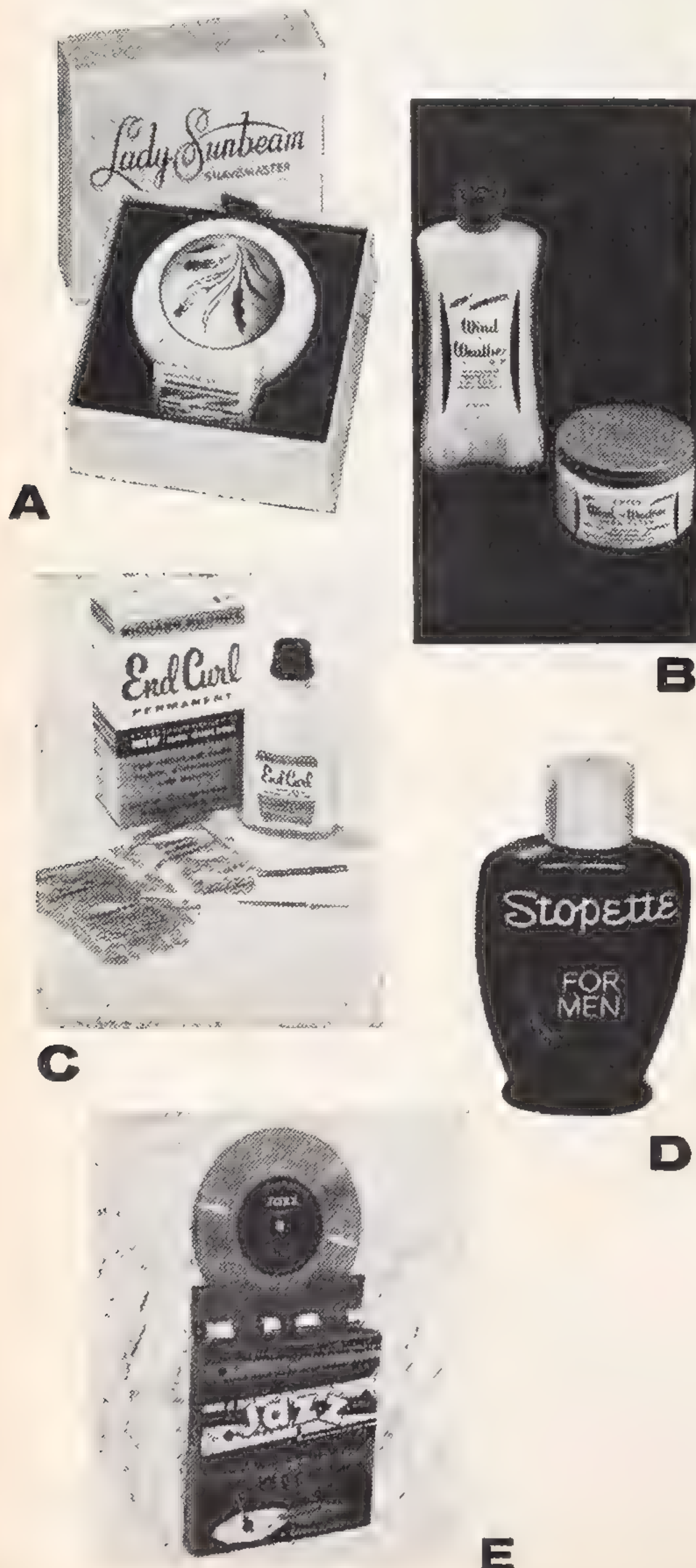
B Tussy's Wind and Weather lotion and hand cream now contain Allantoin for faster healing, Silicone for added protection against chapping and Hexachlorophene to fight bacteria. Lotion, 6 oz., \$1.00*; hand cream, 8 oz. jar, \$2.00*

C This'll make your hair curl: new End Curl permanent by Richard Hudnut, designed to wave ends, give a partial wave or touch up straggling neckline curls or bangs between regular home permanents. Kit includes 22 end curlers. \$1.10*

D Meet Mr. Stopette, new spray deodorant for men, formulated by Dr. Jules Montenier with a special man's formula and a pleasantly refreshing man-type fragrance. In masculine-looking dark blue plastic squeeze bottle; 1 oz., 60c*

E Jazz, Red-Hot and Cool, vibrant new lipstick by Helena Rubinstein, comes in a Combo package with another shade of lipstick and a Columbia record featuring four leading jazz musicians; \$2.00*. Single Jazz lipstick, \$1.10*

* plus tax



(Continued from page 82)

ly and we all found ourselves working a little longer than usual one morning. When lunch was mentioned, we realized we'd have to cut it short, so I hustled my belongings together, plus Mr. Dean, and we started for the commissary. I hadn't noticed, but Jimmy, in his uncanny ability to sense people's needs and problems, did. Standing off by the camera were three women, one shyly pushed her companion toward us.

"Can I do something for you?" Jimmy asked.

"Would you mind—posing for a picture for us—" she hesitantly inquired.

"Sure," obliged Jimmy.

He hammed it up with me, stood on one foot, clowning around, posed and postulated until their hearts were content. A shutter bug himself, he offered composition suggestions, pointed out camera angles and gave tips on lighting—while I starved.

When I badgered him, in a deathlike whisper, about my hunger, he looked surprised. Then, like a little boy, said, "Aw, we're having fun."

Despite stories, Jimmy Dean does have fun. Acting can be fun. In "Rebel" I play my first grown-up film role and I also get my first kiss—from Jimmy. There's no sense denying it, I was a little nervous.

"You look green," Jimmy complimented me while we waited for the signal to begin the love scene. "And you know how green photographs in color."

I managed a grin, I think. I really can't remember. I felt like a fighter before a match—let's go in and get it over with. Jimmy was saying something, but all I could think of was, "Is this the way—should I do it the way I rehearsed? Maybe that was too smooth. Maybe I should fumble a little."

"Come on," coaxed Jimmy. Suddenly I realized we were on. Complete silence. Then—"Roll," shouted the director and the camera began clicking.

It was Jimmy's move. I listened to him and felt almost inspired. He played it so gently, he brought out the best in me—under the circumstances. Then came the kiss. I heard the director call "Cut," but the cameras seemed to be grinding away. I didn't exactly know what to do, but I had no choice. Jimmy held and held and held. Might as well enjoy it, he kidded afterwards as I turned from green to red. But the nervous spell was broken. His kidding did it; I relaxed and the rest of the shooting went like a breeze!

Comes a big dramatic scene, Jimmy's the opposite. Boy, is he intent. I didn't know what he was going through the first time he prepared for an important scene.

"Hi, Jimmy, what are you doing?" I asked. He mumbled something—and completely unlike him—made it plain he wanted no conversation. He was kind of working himself into the role. Flaying his arms about, going through a bicycle-type movement with his legs. "I'm concentrating," is all he said.

"By doing that?" I asked, sure that he'd be worn out before he began the scene. Patiently, he put up with me. "It gets me in form."

I left him. By the time the cameras rolled, he was no longer Jimmy Dean. He was the confused, rebellious, unwanted Jim of "Rebel."

Something went wrong, lights or camera position, and the director called cut to the scene. Jimmy stood where he left off, motionless. Then—and I remember this clearly—one of the fellows went up to him and started to kid. Wow! Was Jimmy furious. He made it clear, between breaks, (no talk. He has to stay in "char-

acter." This is true even when it takes a whole day to complete a scene.

Later that afternoon, Jimmy was scheduled to finish the sequence. It was hot, the cast had worked hard all day and most of us were exhausted. I had one idea—shared by the rest of the cast and crew—let's go home. "For those who aren't in the last scene, scram," came the welcome reprieve.

For some reason, we hung around for a few minutes—and I'll never forget this experience. Cameras rolled, the set quieted and Jimmy began—to go into one of the most tragic, heartbreaking scenes I've ever seen. One by one, members of the cast returned and stood, gripped by the tremendous emotional impact of the moment. We were carried away. At the end, not one of us could honestly confess there weren't tears in our eyes. It was electrifying.

Director Nick Ray asserts Jimmy is the finest actor for his age he's ever directed, also adds that, contrary to reports, he's a breeze to handle. For his fine work and cooperation, the production staff gifted Jimmy with a bicycle. As for me, I'm greatly indebted to him for his stimulation and help. There's no question, Dean's great talent.

For the future, Jimmy hopes to direct. For the present, he hopes to act, to vary his roles, to grow as an individual, learn as a professional. He studies acting techniques, writing, photography and the stock market! To direct and produce, he grins slyly, you need money, too. With his new Warners contract, he'll do nine films in the next six years. He'd like to return to the stage, maybe try *Hamlet* some day. This year, he may wind up playing *Romeo* for a color featurette for Warners. Talks about doing the life of Harry Greb, the middleweight fighter of years ago, too. He and stand-in Mush Callahan, the champion ex-fighter, were forever "getting into shape," for the role.

Jimmy's 5 foot 10 and looks short ("because I slump," he says), but he's amazingly strong. Always a good athlete, he keeps in trim by swimming, playing volleyball, sailing and deep-sea diving. Ask, "Tennis anyone—boxing, riding, baseball or basketball"—and you've got a partner. But his chief love, I think, is bullfighting. Someday he wants to get into the ring himself.

I don't mean to imply that Jimmy isn't a character. He is—but a pretty interesting one. He'll hardly say a word in a crowd until someone mentions architecture, hi-fi, sports-car racing or music. Then try and stop him. Question him about himself, he'll answer straight. Show some ulterior motive, he'll clam up even if you're a V.P. in charge of world news. He can talk about carburetors in one breath, discuss William James' pragmatic philosophy in another and be off on the subject of design two minutes later. If he has a free moment, chances are you'll find him behind a serious book or buried underneath a pile of travel folders. Mention music and he'll go mad—over native African rhythms, Beethoven's Ninth or progressive jazz. Take a drive with him, and you'll be tuned in to classical music. Jimmy studied violin as a child, has picked up his studies again with Leonard Rosenman, who was his roommate in New York and is now a Warners composer. Invite him to Sunday dinner, he'll accept. What's more, he'll win your parents over with charm and intelligence.

An oddball, did you ask? Yes, if you call talent odd. A weirdy? Maybe, if you don't like individualists. Sullen? Never! Jimmy Dean's too busy living to sulk.

THE END

IN RAIN...



OR SLEET...



OR SNOW



"It's Always
Fair Weather"

WHEN YOU'RE WEARING YOUR

Rain Dears

(by LUCKY)®

for you are smart and safe and sure-of-foot
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SMART STYLING

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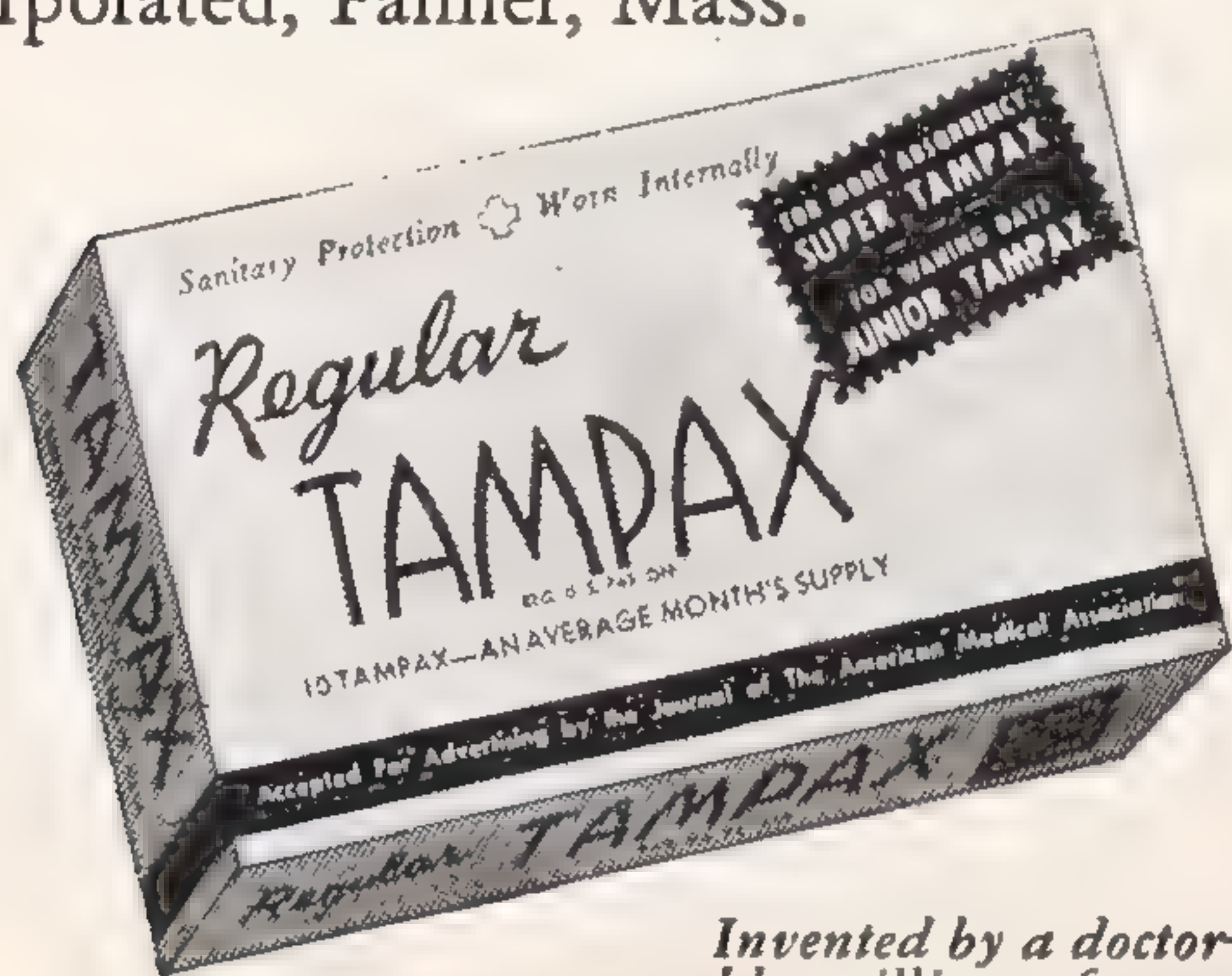
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Head held high, Susan floated to success on confidence

I Know Susan's Secret!

BY MARGARET LANE

Scared and skinny in ten-dollar coats, Susan Hayward and I waited anxiously outside a Radio City casting agent's office. When the secretary beckoned us, Susan straightened her shoulders, raised her head and, holding it majestically high, floated through the door into the agent's office. Nobody could have guessed that she was scared.

Modeling through Walter Thornton's agency, we were both broke, both trying to get started, back in 1938. Susan was Edythe Marrener of Brooklyn and I was from Astoria—two long subway rides from the midtown Manhattan modeling center.

We had to break into modeling the hard way then. Armed with a folio of our pictures and a scrapbook, we'd call on photographers, artists and fashion directors—and there were about 500 of them on our list. We cut down on subways to save money, which meant a lot of walking. Models got five dollars per hour for photographic posing and ten dollars for a fashion show, with a fitting thrown in free.

Right from the start, Susan acted *success*, and I don't think she ever let herself think anything else. She was sure she was a great actress and sure she would become a top model fast, so that she could earn enough money to help her look her best when she called on casting agents.

Susan's self-confidence was so great, and so apparent, that it made her outstanding and kept her in the minds of

photographers and artists. "Who was that little redhead that swept in here yesterday like she owned the studio?" I heard illustrator Ralph Crawley once say. "Let's book her for that cover job."

In a business where self-confidence is not rare and where the clamor for attention is great, Susan, fresh from high school, made herself outstanding. She was not conceited, though, in the unpleasant sense. Susan was merely quietly and calmly confident.

Susan became artist Jon Whitcomb's most beguiling cover girl when he began drawing her wistful, saucy loveliness, and that was the start of her climb as a model. Soon she was posing for cigarettes, toothpaste and soaps and appearing in mail-order catalogues.

Luckily for Susan, Walter Thornton had somehow managed to sell his own story to The Saturday Evening Post and when the photographers appeared at the agency to get pictures of all of us to illustrate the story, that glorious mane of red hair seemed a natural for the color shots and Susan was featured. The rest is history. Shortly after these pictures appeared, she was en route to Hollywood.

When we waited in reception rooms together, clutching our scrapbooks and hoping, Susan was scared, but she was wise enough to concentrate on the positive—the strong belief she had in herself and the secret that has carried her to stardom.



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WIN A PRESENT FROM A STAR continued from page 47

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1. Write or print in the coupon provided on page 47—or on a reasonable facsimile thereof—your last line of the jingle. Your last line must rhyme with “useter.” Then fill in the number and name of the prize for which you are competing. You may compete for as many prizes as you wish. However, no person may win more than one prize. Fill in, too, your complete name and address and mail your entry to: Win a Present from a Star, P. O. Box 1751, Grand Central Station, New York 17, N. Y. By filling out this coupon, each entrant agrees to accept the decisions of the judges as final.

2. All entries must be postmarked not later than midnight November 10, 1955.

3. Anyone living in the continental United States may enter this contest except employees of Macfadden Publications, Paramount Studios and the advertising agencies of both.

4. Each entry must be the original work of the contestant and submitted in his or her name. Joint entries not accepted.

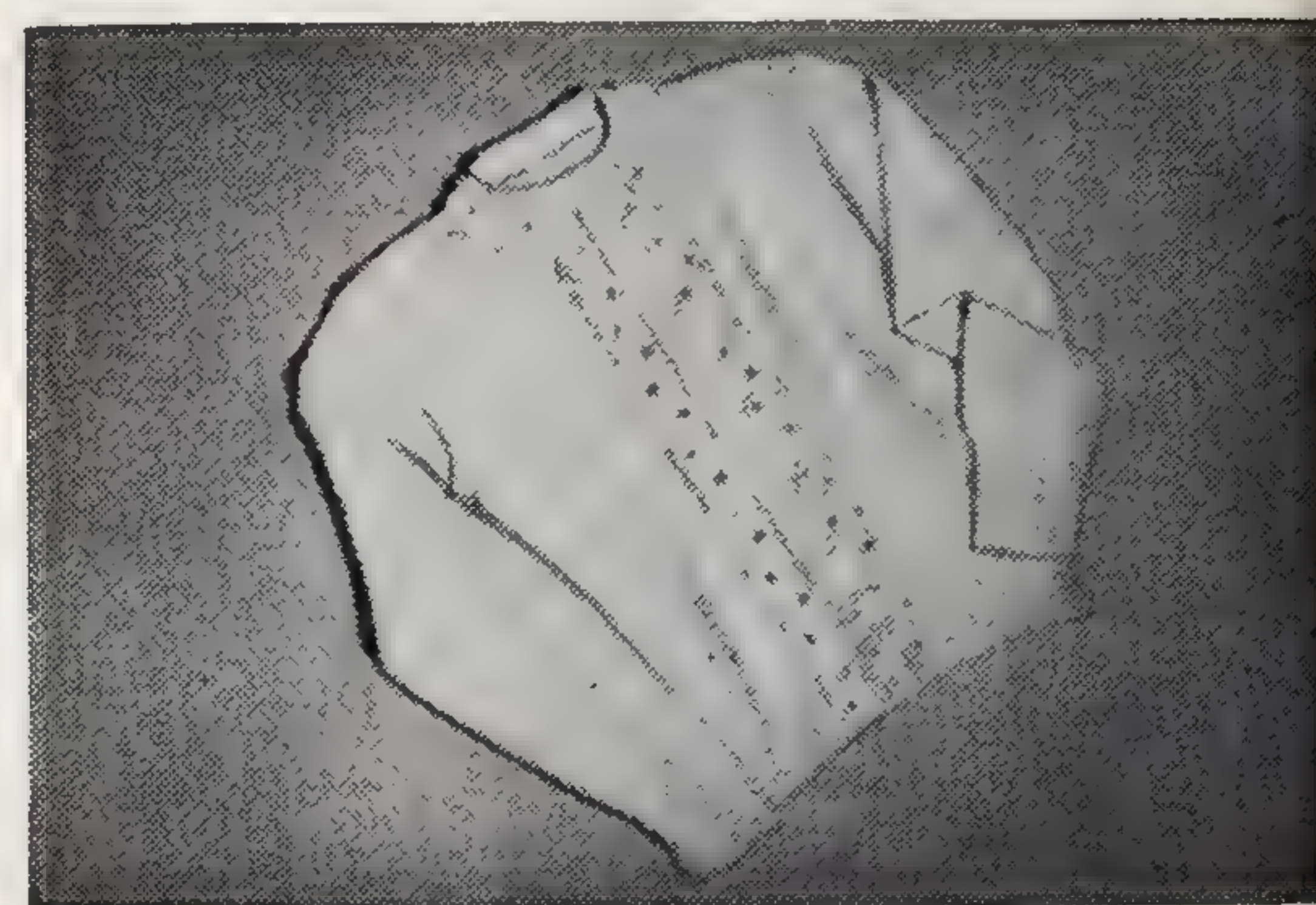
5. Entries will be judged for originality, interest and aptness of thought by the editors of PHOTOPLAY magazine. Duplicate prizes will be awarded in case of ties.

6. All entries become the property of Macfadden Publications and may be used as they see fit. No entries will be returned.

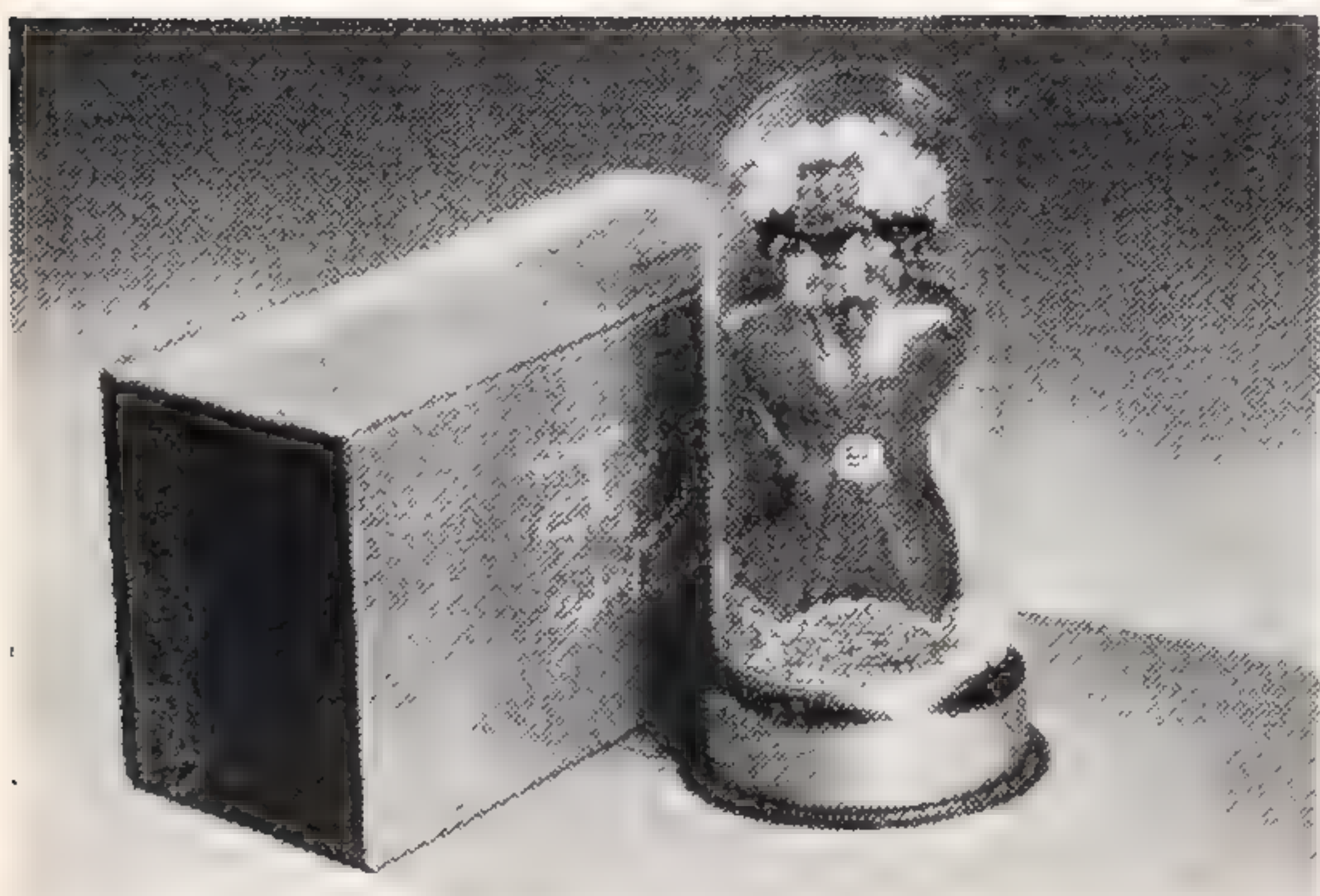
7. The winners will be announced in the March 1956 issue of PHOTOPLAY. This contest is subject to all Federal and State regulations.



31 Prize gift—Dorothy Gray’s elegant Wedgwood perfume. Bottle top, authentic Wedgwood Jasper Ware cameo, can be removed, mounted as costume jewelry



32 For that luxury look—Tish-U-Knit’s bejeweled pastel evening sweater in washable Mazet Orlon. Mock pearls, rhinestones trim collar, lacy front. Give size



33 For the girl who appreciates the subtle sophistication of Schiaparelli’s world-famous Shocking perfume—amusingly presented in gay dressmaker dummy bottle



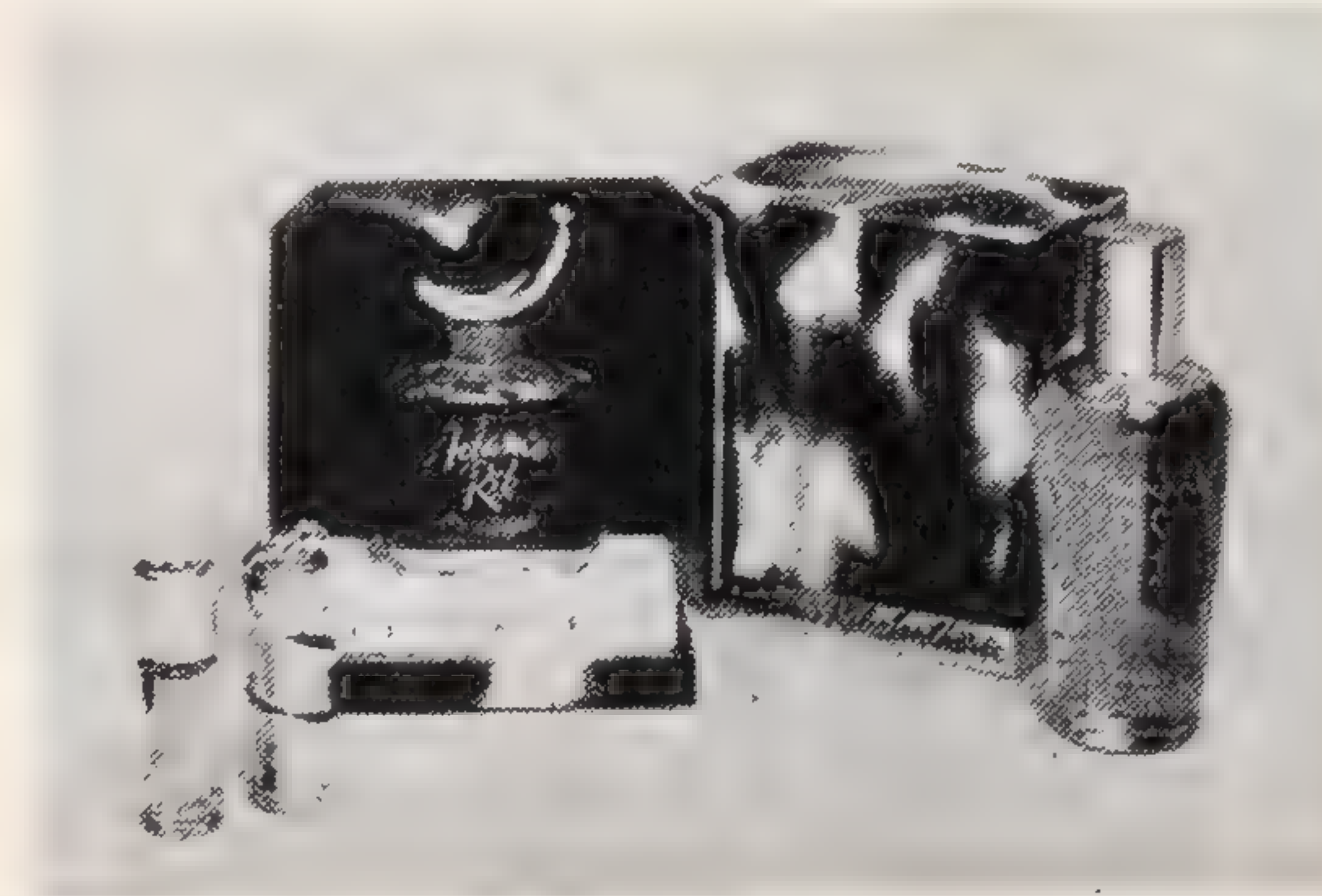
34 An eye for glamour? Then try for this set of La Tausca simulated pearl bracelet, earrings, necklace. Rhinestone rondels give that extra glamour spark



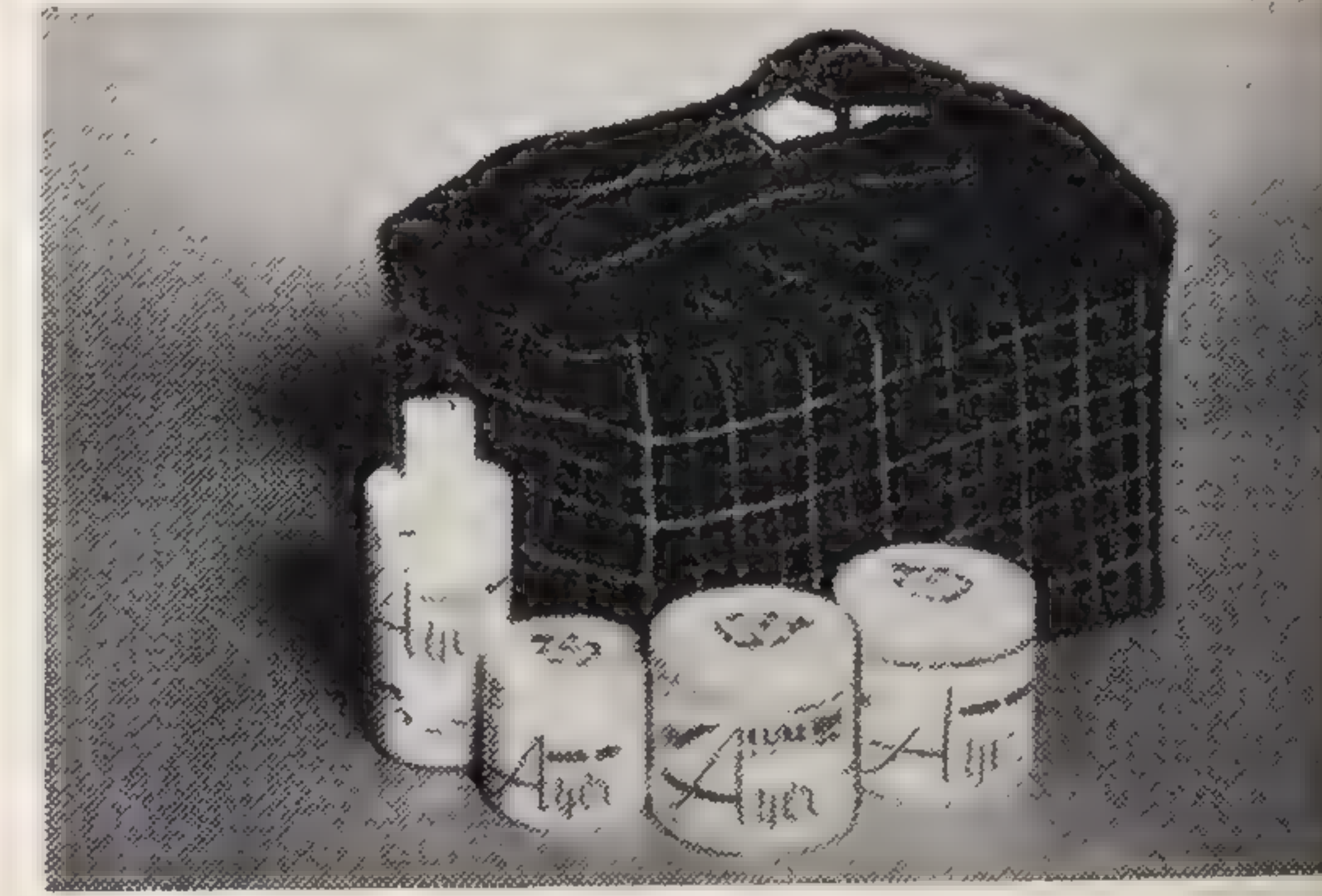
35 A touch of this and your beau will never forget you! 14½ ounces of Marcel Rochas’ famous Femme eau de cologne, in gold-capped, urn-shaped vanity bottle



36 Give your wardrobe a lift with 6 pairs of Dawnelle’s Elvette cotton gloves. In smart lengths, varying basic colors to match every costume need. Give size



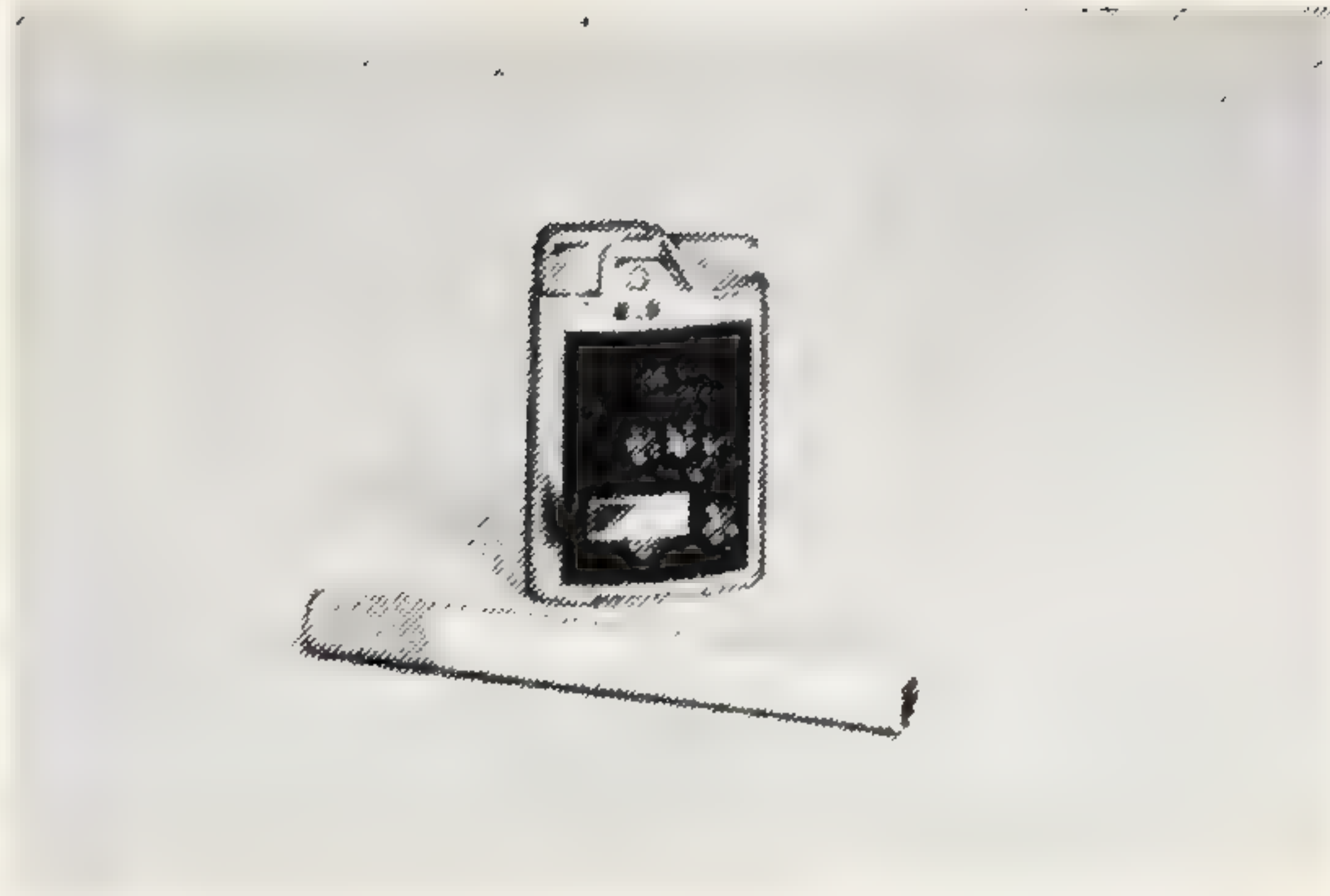
37 A distinctive prize with a distinctive name—Adam’s Rib—Lentheric’s luxury fragrance. Set includes Mist, perfume, lipstick and jeweled perfume purser



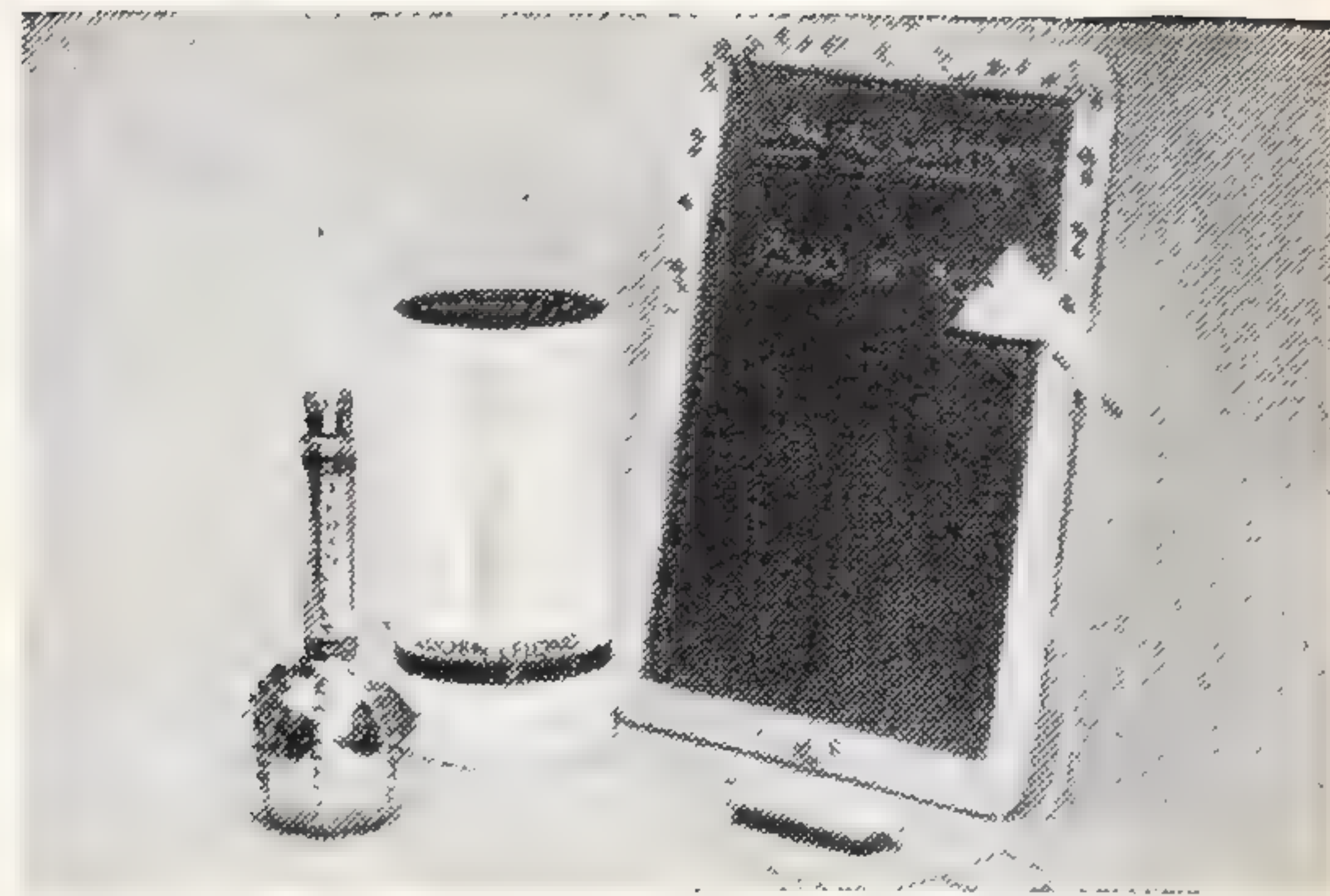
38 Star with Harriet Hubbard Ayer’s products—cleansing cream, skin lotion, night cream, deodorant—all in bright plaid carryall with waterproof lining



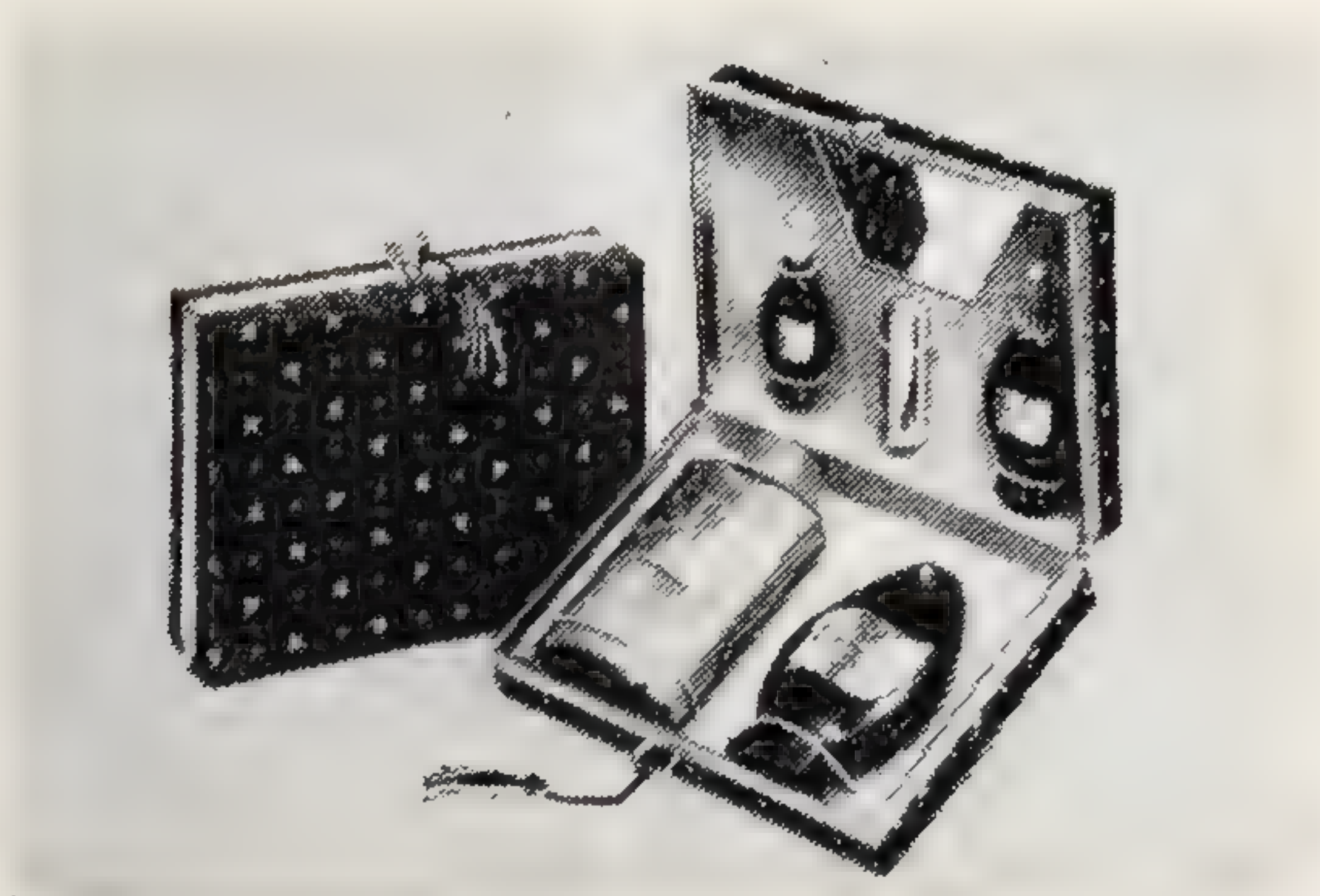
39 A really fabulous prize is Lancome's imported Magie perfume. The lovely heavy crystal flacon is set in sequin-spangled white satin-covered jewel case



40 This should fire your imagination! A dainty ladies' Ronson lighter. You will love the feminine floral design, the neat way it fits into your purse



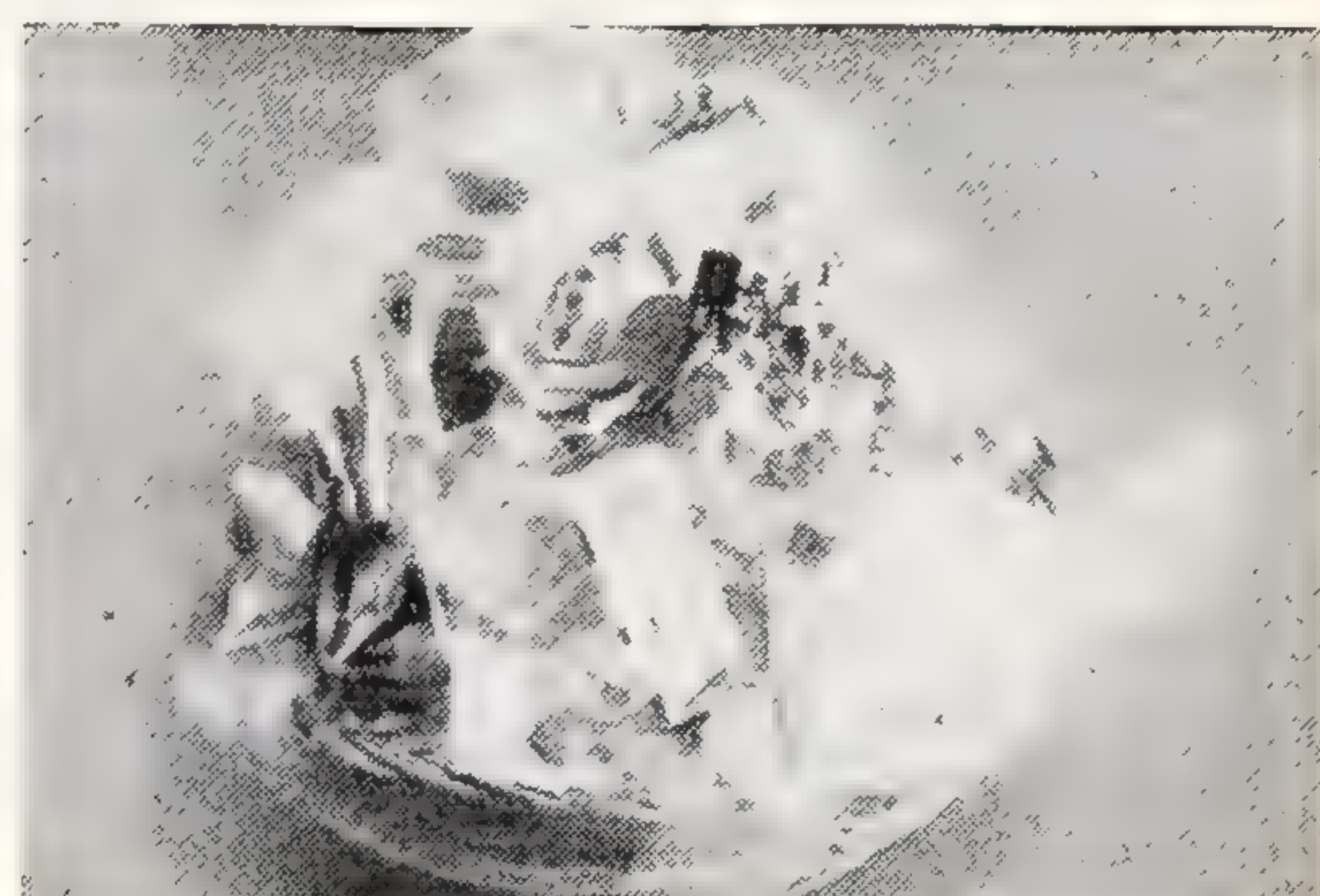
41 The French touch—Lucien Lelong's Indiscret toilet water in rich golden bottle; Lilly Daché's jeweled boudoir blackboard for beauty notes and dates



42 For special dress-up occasions, handsome black and gold evening bag fitted with Bourjois' Evening in Paris fragrance products, which can be removed



43 A prize of distinction—handsome Jana calf handbag in lovely cinnamon shade. Roomy—it's double-sided—you'll love the bracelet handle, its smooth lines



44 This exquisite beribboned flower basket is filled with world-famous Gourielli fragrances—Five O'Clock, Fourth Dimension, Moonlight Mist, soap, Foam Bath



45 A prize your favorite guy will go for—a streamlined Ronson pocket lighter. Handsomely decorated, smartly styled, it's a gift that will make anyone glow



46 If you like to sparkle, try for these Escapade bath, afterbath accessories by Shulton. Modern, free-form containers will be gay addition to your boudoir



47 For real bathtime luxury, don't miss Jean Naté's bath ensemble—Bath Bubbles, Friction Pour le Bain, afterbath lotion and generous box of bath powder



48 If you haven't tried this, aim to win it! For you'll love Coty's exotic Accomplie perfume, handsomely cased in black, white and gold scroll-motif box



49 For shining hair beauty—a golden gift box filled with Breck's hair products—shampoo, hair lotion, Hairdress, Cream Treatment, Breck Bouquet hair perfume



50 A touch of perfume adds to a gal's glamour. Ask any man! And Shalimar, world-famous perfume classic by Guerlain, is a perfume that will make you memorable!

Everything's Going Her Way

(Continued from page 41)
day, March 31, 1934, and until two years ago, centered completely around this homespun community of eight hundred people.

In a comfortable fourteen-room clapboard house that Grandfather Jones had built for his family of ten children, Shirley lived with her mother, dad and Grandmother. She grew up with the smell of homemade bread baking on Saturdays, the excitement of huge family get-togethers on Sundays.

Even today, spend ten minutes with Shirley and she's telling you about Smithton and her eighty-three-year-old grandmother.

"I've been told Granny really brags a lot about me to the neighbors," Shirley laughs. "But when I'm around she won't let on that she cares one bit that I'm in movies. She insists I do all my old chores, too. Secretly, I think, she feels this will prevent me from becoming spoiled!"

Shirley's famous now, has finished "Oklahoma!" is making "Carousel," but her old room is always kept ready. Every free weekend she has, she's packing and riding the rails back to Smithton. "Back to the folks, old friends and beaux and to church," she says. As you may have guessed already, Smithton holds many pleasant memories.

Unlike most girls who get an early start in show business, Shirley can honestly say, "I grew up like millions of other American girls." She was an excellent student—admitting a little difficulty with math—made national honor society, captained the basketball and softball teams and put in her supply of school spirit as drum majorette and cheerleader. These were warm, unclouded sunny years, unwarped by driving ambition or toil.

"I've always wanted to be on the stage and in movies," Shirley will admit, somehow still amazed that her dreams came true. "It's the only thing I ever dreamed of and there was never anything else I wanted to do." The way Shirley's dad remembers, Shirley actually started singing before she learned to talk, began to take formal voice lessons when she was twelve. "Singing's always been as natural to me as breathing," says Shirley, who still looks upon her singing as kind of a hobby.

Although shy, as a kid, there was no problem coaxing Shirley to perform for family or friends. She thought it only natural to sing. On Sundays she sang in church, and in school she could always be counted on to give recitals or participate in dramatic shows.

"Nobody in our family has ever had any tendency toward the theatrical," Shirley explains, in gratitude to her family. "But Mother and Dad have always been wonderful about my hopes. They felt it was important that I did what I wanted to do—and that I did it well."

During high school, Shirley studied singing part-time at the Pittsburgh School for Dramatic Arts. Upon graduation, she won a two-year scholarship to Pittsburgh, and began studying acting, dancing and voice in earnest, appeared in several productions of the Pittsburgh Light Opera Company. "I played *Ethel Hofflicker* (the lead) in 'Best Foot Forward,' and was in 'Three to One,' 'Dance for Joy' and others. Through my work with the Company, I met Ken Welch, who was then musical director," Shirley explained. Ken Welch was to become the most important person in Shirley's career, even after he left Pittsburgh for New York.

"My folks took me to New York on a

holiday," Shirley remembers rather happily. "While we were there, we went to see Ken and he asked me to sing."

"I was amazed at the rapid progress she made in the few months since I'd last seen her," Ken Welch said. "I asked her to work with me for a few afternoons while in the city. After three or four sessions, I was convinced she was ready to try her luck on Broadway."

Welch sent Shirley to a friend, Guss Schirmer, an actor's agent who specializes in singers. Schirmer listened to her, liked her and agreed to take her on as a client. To his surprise—and Ken Welch's—Shirley refused.

"Getting a reputable agent is usually the first big obstacle and the first goal of every newcomer to Broadway," Schirmer explained recently. "I expected her to be completely overjoyed—instead she turned me down."

"I wanted to think it over," Shirley explains, whose Welsh ancestry has endowed her with a strong, independent mind of her own. "I didn't think I was quite ready. Besides, I told myself, another year of studying wasn't going to hurt me."

Shirley returned to Pittsburgh a few



Shirley, with Johnny Anderson, is thrilled with Hollywood but misses her home, her dog Shane

days later with her family, but something had happened during her New York holiday. She was bitten by the Broadway bug—an incurable sting whose fever only increases. Within a month, after talking it over with her parents, Shirley was back in New York and living in a room at the Barbizon Hotel for Women.

There's exoticism and glamour about Broadway, and when little Miss Jones looked into the mirror and caught the curly blond hair and well-fed look, somehow she seemed a lot different in New York than she did in Smithton. She resolved to do something about it. A beauty parlor changed her hairdo, a shopping spree got her a more sophisticated wardrobe. When she returned to Mr. Schirmer's office, well, Guss Schirmer cringes when he thinks of it now. "When I saw her, I almost didn't recognize her," he says. "She had conscientiously tried to erase every trace of unspoiled freshness and youth, the very qualities I'd found so enchanting in her before. Not wanting to hurt her feelings, I tactfully tried to hint producers might like her better the other way."

When Shirley presented herself at the Rodgers and Hammerstein audition the following week, he was gratified to see she'd taken his advice. Her face scrubbed, hair held tight in a pony tail, she wore a simple peasant blouse and full gathered skirt. She was Miss Small Town.

"My knees were shaking so I was afraid nobody would hear my voice above the knocking," Shirley says about her audition that morning. But composer Richard Rodgers, who heard her later, says, "I knew we'd found a new *Laurey*, perhaps the *Laurey* we'd always had in mind when Oscar and I wrote the part ten, eleven years before."

Rodgers had been rehearsing a new road company for "Oklahoma!" in another theatre across the street when his casting director, John Fearnley, interrupted him excitedly. "I've got her," he cried excitedly. "I've just heard her sing 'People Will Say We're in Love.' She came to the regular open audition we hold every month." Both Fearnley and his assistant, Barbara Wolferman, had agreed, here was *Laurey*. "Could you come over and listen to her? Just for one number," Fearnley asked Rodgers.

Rodgers did. "I took one look at her and liked her immediately," he reports. "She was very pretty in a clean, unspoiled way, with a round, sweet face, sparkling eyes, a cute nose and blond, wavy hair gathered in a pony tail. She was only nineteen and looked even younger. Some of the baby fat was still there, and she looked as jolly as a butterball. 'Butterball' is what I still call her. And she could sing, too. I accompanied her at the piano, but after listening to only a couple of songs I wanted to hear how she'd sound with a full orchestra, so I asked her to walk back across the street with me. She was even better there, and I knew we had a find."

Oscar Hammerstein, who listened to her in turn, fully shared the enthusiasm. Although their several "Oklahoma!" companies were fully cast at the time, the famous team had no intention of letting Shirley get away from them. In order to keep an eye on her and give her experience, they gave her a job in the chorus of "South Pacific," as one of the nurses, until something more important came along. Then, when "Me and Juliet" went on the road a couple of months later, she landed the second lead in that as well as understudying Isabel Bigley's leading part of *Juliet*. In Chicago, Miss Bigley obligingly caught the flu and Shirley confidently stepped into her shoes, winning rave notices from the Chicago press.

Meanwhile, Shirley had just about given up hope of ever playing *Laurey*. But in February, less than five months after she'd made her appearance at the open audition, she received a wire from the coast summoning her for a screen test. Rodgers and Hammerstein were casting the film version of "Oklahoma!" and they hadn't forgotten the impression Shirley had made on them. She took her test with Gordon MacRae and Charlotte Greenwood, then rejoined the cast of "Me and Juliet." "Nothing happened for a couple of months," Shirley confides. "I continued to read of other girls being tested for the part." The list, included big names and box office stars. Shirley felt sure she'd been passed over. Then one morning the telephone rang. "Hello, *Laurey*," her agent greeted her from Hollywood. She'd won the part.

Laurey was, of course, one of the biggest plums of the year. By giving it to Shirley, an unknown, Rodgers and Hammerstein underscored the confidence they

had in her. And they made a good choice. After one try at glamour, Shirley reverted back to her old self and has remained so ever since. She wears little make-up and is concerned only with her weight. "Every little extra ounce shows up before the cameras." Sweaters and skirts are her favorites, or blouses and full gathered skirts. She lives in a modestly furnished apartment, not on New York's fashionable East Side, but in the West Seventies, and is "thrilled" because she could "afford" it at last. The apartment she shares with the same roommate she had when she first came to New York. Both were in the road company of "Oklahoma!" (her roommate still is) and both went to Paris together (this time Shirley was the star) for the ANTA sponsored program, "Salute to France."

"My parents would love to go to Europe, but here I'm going instead," she exclaimed before her trip. "The whole opportunity just dropped in my lap—imagine! It's almost unfair that at my age I should go. My mother and dad have worked so hard and have yet to enjoy many of the things that have come my way just because I'm in the movies."

"I would have loved for Mother and Dad to have met me in Rome when we toured there with 'Oklahoma!' but they couldn't make it," she said disappointedly upon her return. "But what a trip! What a wonderful time they could have had. I could hardly wait till I got back to Smithton to show them all the pictures and things."

Listening to Shirley chatter, it's easy to see that she's still more in tune with the social goings on of Smithton than she is concerned with the glamour of Hollywood. "Oklahoma!" was shot on location," she explains. "I only spent one month in Hollywood getting fitted for costumes. I went to a night club once—my first—and we sat at a table right next to Lana Turner." For Shirley though, Hollywood's more of a name. It's a pretty sure bet Smithton will never take second place in her affections. "I miss not having hills and trees—and I miss Shane, too," Shirley will tell you, reminiscing about home. Shane is her Shetland sheep dog, given her when she was on location for "Oklahoma!" in Arizona. He's home in Smithton. But, aside from this, Shirley finds her career rewarding and not overdemanding.

"I have time to watch television or go to the movies," she'll explain. "I love to go in the afternoon to a double feature and find another good double in the evening. Movies are my great passion. I also like to cook—always did at home."

One of Shirley's long-range ambitions is to sing Grand Opera. She's studying coloratura and operatic scores with Professor Ricardo Camilluci, well-known singing teacher, who is confident that Shirley has enough talent and drive to reach her goal in the not too distant future.

But Shirley—at twenty-one—also dreams of falling in love, getting married, settling down and having lots of children. "My mother thinks that's the most important thing in any girl's life," she says. "And I kind of agree with her."

Shirley has many dates but isn't going steady with anybody at present. She is much too busy now and her life is much too exciting; but when she does fall in love, she doesn't think there will be any conflict. She won't even mind giving up her career. "That's the nice part about getting started while you're still young," she says. "You can enjoy success and needn't mind giving it up again before it's too late for all the rest."

However, it's a safe bet we'll be seeing a lot more of Shirley Jones till then.

THE END

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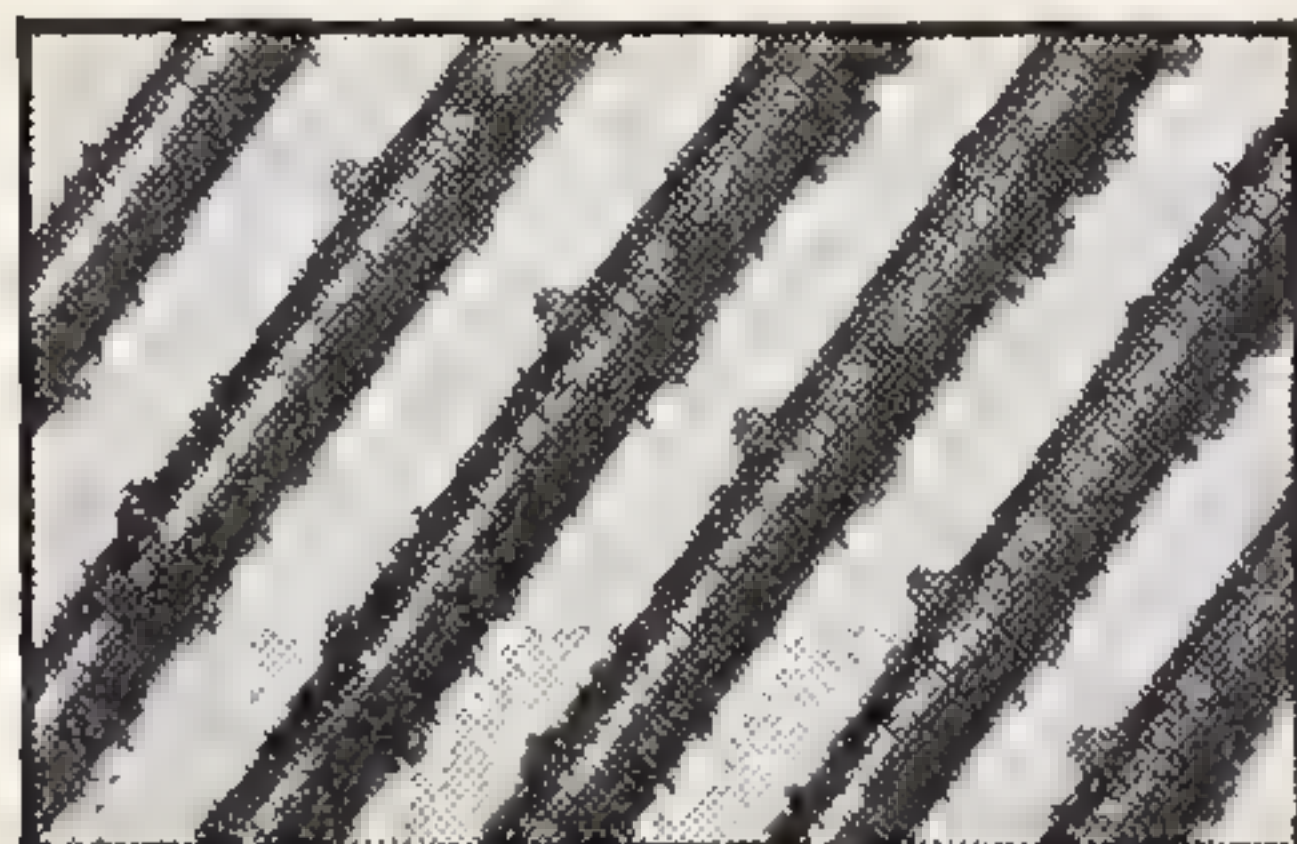


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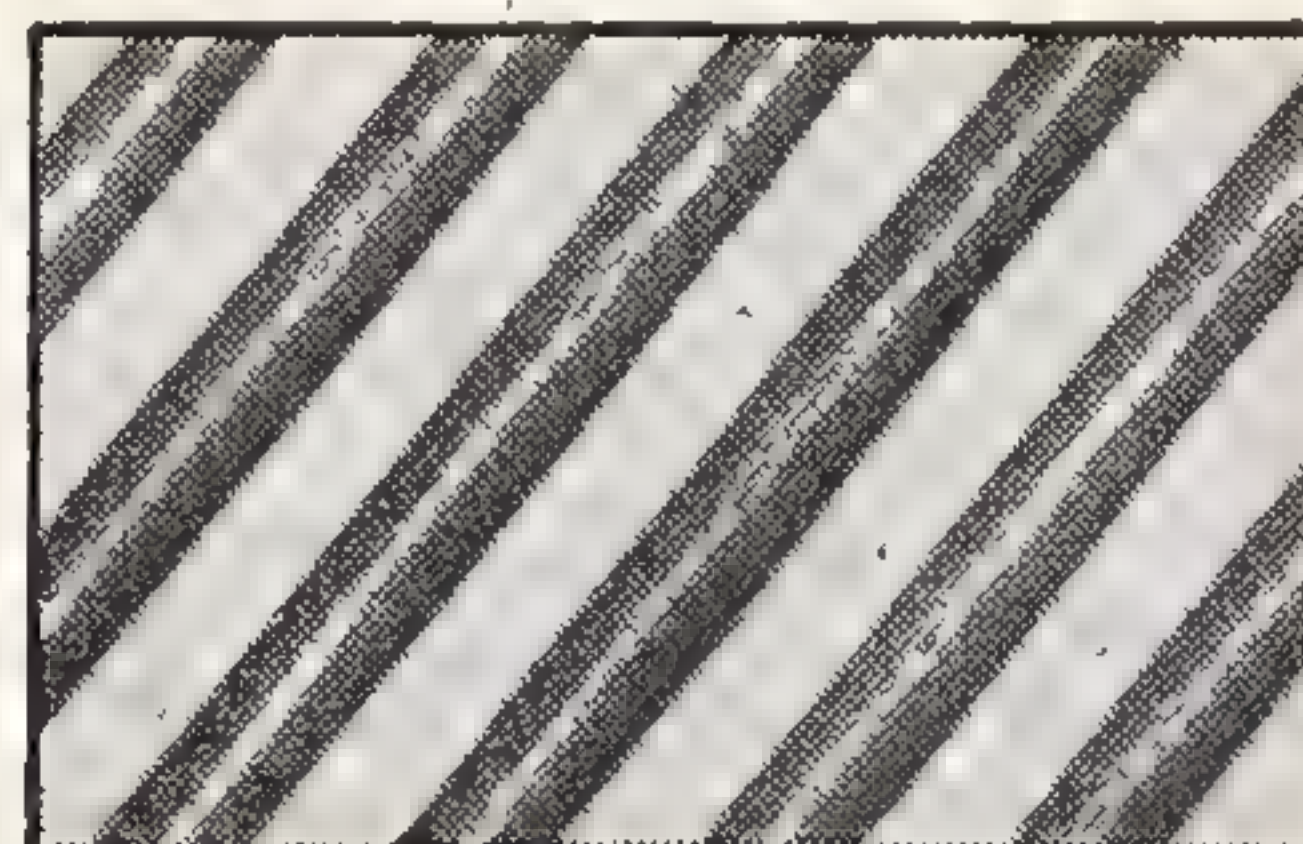
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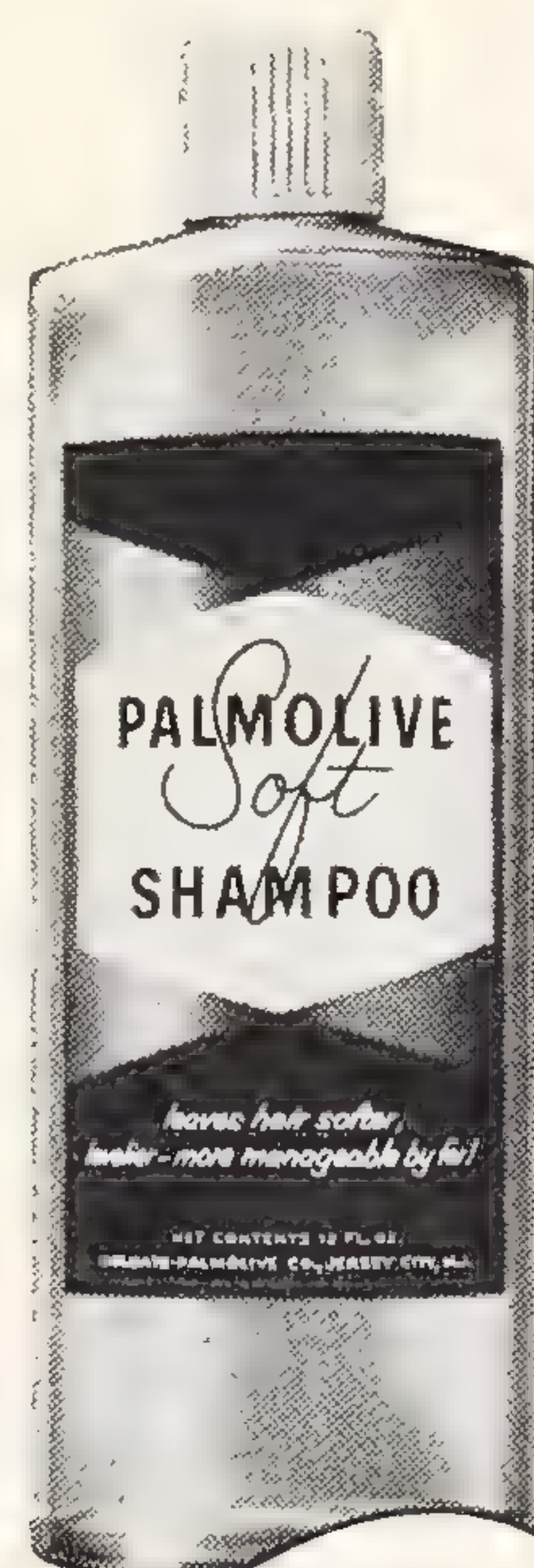
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A bath isn't enough!



That warm, scented tub can't even begin to correct a problem every woman faces: the problem of internal cleanliness, internal daintiness.

And ordinary douches aren't enough either. For "embarrassing odor" is due primarily to odor-forming bacteria, the very bacteria that "Lysol" brand disinfectant kills rapidly on contact.

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"Lysol"
Brand Disinfectant

The Dividends of Courage

(Continued from page 38)

thumb. But he's quick on the draw—with the camera. Day and night, before he leaves for the studio and after he comes home, he shoots her—preserving every expression, every movement, every day of her life.

As her pretty Irish mother laughs approvingly, "He shoots film on the baby in color and in black and white, when she's having her bath, when she's eating her Pabulum. And," she adds softly, "when she's finding her mouth—her thumb all over her face."

When Bridget was born, her mother came out of a foggy world early in the A.M. to find a man sitting beside her bed. "I heard somebody say, 'Look who's here.' It was the doctor trying to wake me up. Guy and the baby were both there. The doctor put the baby beside me, but I couldn't see too well. It was all pretty blurry. I could see Guy just sitting there looking at her."

He went home and came back loaded down with camera equipment. "He stayed there all day shooting pictures of the baby through the glass. As he explained, 'She's more than usual, you know.'"

Away from home, her father speaks off-handedly, almost throwing the lines away, "Oh, she looks like anybody's baby, I imagine. When they're yours, you think they're finer, more exceptional," he begins to warm, then recovers quickly with, "but this can be very boring to others, talking about them." He says he carries no snapshots of her. "I have some at home," he adds finally. He has thousands at home. A whole new hacienda full of them. And it's getting fuller all the time.

Characteristically, it's as hard as ever for Guy Madison to talk of things close to his heart. As hard as it used to be for a sailor named Bob Moseley who'd grown up a hundred miles over the "Ridge" in Bakersfield and never dreamed of the fabulous future and the fight that awaited him on the other side.

He's weathered it well. His sun-tanned face is more mature but with that same familiar look, both tender and tough. His keen thickly lashed hazel eyes are wiser now.

But today not only his daughter but life itself are more than usual for Guy Madison. He has a home built of an unusual tawny-colored wood and natural brick. It features a shake roof, a large stone fireplace, the warmth of Early American furnishings and a sunny yellow color throughout. And there is, of course, the gayest, sunniest nursery ever. "Yellow is such a happy color," sighs Sheila, "and it looks so nice on her."

Yes, today Guy Madison's living on top of the world. And his is a setting befitting a man who's lived so close to the ground. Through sliding glass doors stretch sweeping vistas of greenest hills and bluest skies.

Today Bridget's father can look down on the future he fought for and is now her own—on yesterday's defeats as well as today's triumphs.

Below him are Columbia studios, home of his own independent "Buckshot Productions," with his loyal fighting agent and discoverer, Helen Ainsworth, as producer and vice president. Farther down Sunset another building houses offices and sound stages for "Wild Bill Hickok Television Productions." Guy has a percentage of them, and he controls the vast merchandising setup.

In the distance twinkle the lights of Culver City and the old Selznick International studios where, twelve years ago, a surprised sailor in Hollywood on a twenty-four-hour pass was offered a contract and was soon on his way to becoming a famous motion-picture star.

"I feel silly. I can't act. I've never acted. Not even in high school in Bakersfield," the abashed sailor kept saying over and over again. Agent Helen Ainsworth, thumbing casually through a Navy magazine, had come upon a candid shot of a boy climbing a mast on a ship.

During a furlough he found himself playing a three-minute bit—as a sailor in a scene with Jennifer Jones. The fans took him immediately to heart. Forty-three thousand letters poured in. After his discharge he came back a star in his second picture, "Till the End of Time."

It wasn't too easy for Bob Moseley to acclimate himself to this strange and fabulous new life which had come to him right out of the briny blue. But he was sincere, determined and willing to slave away with an army of coaches.

He felt a little out of pasture in some Beverly Hills drawing rooms. He wasn't hep to the glib chatter and the *double-entendre*. People in bunches bothered him anyway. But he began boning up like crazy on the arts and literature, on biographies and current events. He kept a dictionary in the back of his old 1939 black Ford coupe and carried it with him everywhere then. "Might as well," he said simply. If somebody handed him a ten-dollar word, he wanted to be able to give



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him back his change—and a little more.

But if a few trimmings had escaped him, Guy Madison was well-heeled with life's more basic ingredients. With character and principle. With respect and devotion for his father, a Bakersfield mechanic, his mother and sister and three brothers. Honesty, truth, sincerity and loyalty he knew. He'd grown up knowing words like these and honoring them.

Out-of-doors he was king then, too. He loved to hunt, swim, dive for abalone, and soak up the sun. He was hot with a bow and arrow and he went hunting for wild boar on Catalina Island, often accompanied by a salty dog named Discharge.

In the sun, in action, Guy Madison warmed to his full height. The out-of-doors was his stage. And that's where an all-but-forgotten Guy came to life again, as "Wild Bill Hickok," riding across television screens throughout the land and on to the motion-picture screen again. This time to stay.

But today from their own sunlit hill, Bridget's father can also look down on some defeating days in-between, remembering when his contract was terminated at Selznick International and one executive told his agent pityingly, "Well, you've certainly got a dud on your hands. Nothing's going to happen with him."

During the years that followed, many Hollywood producers were of the same

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opinion. Not in the same words, but they all added up to, "Go home, Sailor Boy. You've overstayed your leave." Bakersfield's Bob Moseley had never asked to be a movie star. Hollywood had invited him. But now he aimed to stay.

Tonight, looking down on those lights that twinkle back at him from Beverly Hills, he well remembers that day five years ago that made this possible. He'd been turned down for another part, and Guy and Helen Ainsworth stood in a parking lot on Camden Drive with one thought; unspoken, "What now?"

Standing there beside her car, the large, calm, authoritative woman said suddenly, almost thinking aloud, "Do you know what?"

"No. What?"

"You're going to be one of the top Western stars. That's what you're going to be!" she said, her voice rising with confidence and enthusiasm.

"You think so, Helen?"

"Yep."

Today Guy Madison knows many answers that weren't to be found in any books or dictionaries. But he holds no bitterness for the past. "It's all part of growing up. I wasn't hurt too much," he says.

With today's success and happiness, Guy can afford to be generous. There's no room for memories which don't include the lovely dark-eyed Irish colleen who's brought so much warmth and love and laughter into Guy Madison's life today—as well as a daughter who's so much "more than usual."

Bridget Catherine, alias Charlie, has a wealth of red hair. "There's red hair on Sheila's side of the family and on mine, too," her father says. And her hair curls "when we dampen it and turn it," her mother affirms. Her nose? "It's so turned up—it's up in the sky." Each is quick to give all credit to the other. "She doesn't look a bit like me—look at those dimples. Just like Sheila's," Guy tells friends proudly. While her mother's just as busy being equally fair about the whole thing. "She has your eyes, Guy. Now Guy, she has your eyes."

She has his eyes, all right, and there's still the same happy wonderment in them Guy felt when he fell asleep in Sheila's hospital room and awakened to find himself her father.

"I was pretty exhausted. I'd been in Mexico on location for two pictures, and I'd also been sick. We finished shooting one night and I was on the plane all the next day flying home. The baby was born that night. I stayed awake until midnight.

"I'll never go through that again," Guy told a friend grimly. "I'll never be away from Sheila when she may need me. Nothing could make me go through those last four weeks again."

They remember how they felt when Guy had to return to Mexico for four weeks' location for Columbia's "The Last Frontier" just before their baby arrived. They're sure Fate must have been watching over them with a very benevolent and maternal eye, for Guy flew in from Mexico on a 5:30 P.M. plane and rushed Sheila to the hospital that same night.

Sheila had insisted on meeting his plane. "When I picked him up at the airport I didn't feel well and we stopped at the doctor's office on the way home." The doctor advised skipping any other immediate plans and going on to the hospital. "But Guy had been away a month and I wanted to talk to him. I had a nice roast cooked for him to come home to and I wanted to have dinner with him at home. I was very ill. I'd have been better off if I hadn't eaten. I know that now."

Later that night at the hospital, Guy wanted to stay with her in the labor room. "He stayed as long as he could, but

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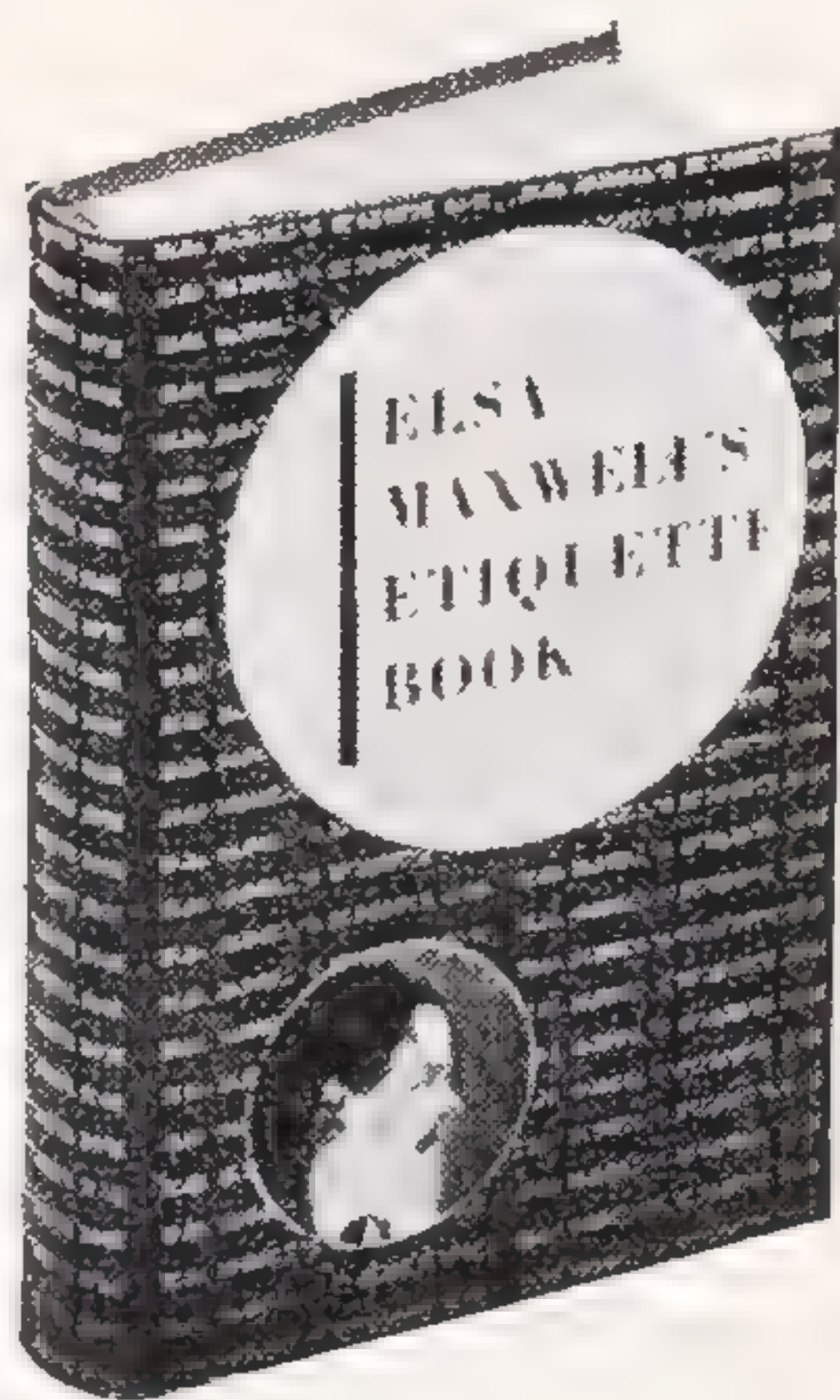
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he was so tired he couldn't keep his eyes open. I got the nurse to give him my room to sleep in.

"Guy's flowers were the first I saw when I finally came to, yellow roses, about four dozen of them," Sheila remembers dreamily now. "He gave me a beautiful gold pendant, a calendar disc with her birthday marked with a diamond. Some day I'll give it to Bridget."

When Sheila got home from the hospital, Guy told her she should get a whole new wardrobe. And she got it—all gingham! "Guy likes gingham. Not long after we first met, he asked me why I never wore it. So I bought gingham. Shorts, sports dresses, afternoon dresses—everything." Guy came home from the studio one night to find both of the women in his life attired from stem to stern in gingham. "I even got gingham checkered diapers for the baby," she laughs.

With his customary serious application, Guy takes fatherhood more than usual. At the hospital when Bridget was first born, Guy worried because he never heard her cry. "Are you sure she has vocal chords?" he would say anxiously. Until finally the doctor snapped her bottle and she yelled. "Oh yes, she can cry," he assured Guy calmly. Of this, Guy soon had no cause for doubt. Then he worried because she did.

One day the nurse was trying to teach the baby to roll over by herself. "She'll be crawling before you know it," the nurse observed proudly to Bridget's dad. "Yes, I hope you're training her," he said earnestly. "Guy thinks she has to be trained to do everything," her mother laughs. And he's beginning to suspect the same holds true for her dad.

On the nurse's first Sunday off, Guy and Sheila were taking care of the baby and having a ball. Guy went to the kitchen to fix her Pablum, and Sheila could hear her husband rattling dishes around. "It's in a cup on the shelf," she called. "Guy came back with a dish of something mealy that looked like Pablum, but the baby cried and wouldn't eat it. I kept trying to make her," she recalls now with a wince. Finally she asked Guy, "Are you sure that was Pablum?"

"I'll go back and look," he said.

It wasn't. He'd mixed whole-wheat flour with her formula. Sheila was aghast. "And I forced it down her!" she said. Guy was on the phone calling the pediatrician in nothing flat, with Sheila prompting, "You'd better tell him you did it—I don't want him to think I did it."

"Fortunately the pediatrician assured us no harm was done."

"I think her father's going to turn the baby into a tomboy," her mother muses fondly. "She's going to ride and swim and shoot. And we're taking her on a wild boar hunt on Catalina," says Guy's piquant-faced bride, who's as wholesome and rugged as she is gay and glamorous. "Guy's made me a dozen of the most beautiful arrows you've ever seen," boasts Sheila, who's as misty-eyed about arrows as other women are about mink.

For all today's happiness, Bridget's father is still a man of relatively few words, even fewer where those he loves so much are concerned. Mention Sheila's a doll and you get a rare quick smile. "That's why I married her." Ask what he loves most about her, and he says quietly—and decisively—"If you love somebody, you love everything about her."

You can take Sheila's word for this, too. "He's *exactly* the man I was looking for—in every way," she says. As for what she most admires about him, "I think his patience and understanding with people. I've never heard him say anything bad about anybody. He can always find some excuse for them. I don't think Guy's ever done a wrong thing in his life," she adds

slowly. Her career? "I never miss a career—and Guy says he has my career all mapped out for me."

Sheila suspects, with some degree of reason, that the stage he's mapped out may be their new kitchen. "It has a lovely view, and when we started planning the house, my husband said, 'You're going to spend a lot of time there—we might as well get what you like.'" Nothing was too good for their kitchen. There's a beamed ceiling, a lush copper stove, a glamorous yellow refrigerator and other yellow appliances. A kitchen guaranteed to inspire and bring out the creative, except, say, when it comes to cooking corn bread.

"I'd never even heard of corn bread before I met Guy. And he doesn't like the ready-mixed kind. I have to make it myself, and Guy taught me how. But every time I make it differently. Either lighter or darker. Once, in a big hurry, I used the ready-mixed and Guy said it was the best corn bread he's ever tasted, but he doesn't like it," she says smiling.

A wealthy girl, Charlie. From her mother, she has beauty and wit and tenderness. From her father, spirit, sincerity and the strength to live up to the legacy he's homesteaded for her. She will have all the answers her father's found. Those that weren't in the dictionary he used to



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carry in the back of his old beat-up car.

The girl he calls Charlie will be exposed to her father's own wholesome evaluation of life. Guy always believed in discriminating between people only as individuals. He picked his people one by one for what was inside them.

Nobody would know better than her father how cruel other discriminations and snobbish behavior can be. Back in Bakersfield, a hub for many migratory workers, Bob Moseley was never part of the town's leading clique. "The head ones," as he used to explain. "If you didn't have a car or good clothes or wouldn't take a drink, you weren't in." Not that this particularly bothered him.

Nor did he worry too much about whether or not Hollywood would accept him socially later on. The way he sized this up, there really couldn't be too many legitimate cliques in Hollywood. "It would be hard to have them here. Some people might like to, but they can't very well. They don't know who's going to make out, or whether they themselves will continue making out. They don't know who's

going to be in, up, down or out."

Nor did Guy know whether or not he would "make out" in Hollywood then. He admitted he would rather be a movie star than anything, and he'd work like fury to get there. "It's a mighty fine business and I like it. It would be hard to leave. There's more money in it than anything else, too. That's what scares a few of the people who come here, I think. They get scared they may not make good here, or they feel themselves slipping, and once in a while they do things they otherwise wouldn't do in order to stay. But I'd never be confined to doing something I don't want to do, something I don't believe, because of any job."

Guy Madison made out fine—and on his own terms.

It seemed inevitable that Bridget's father would become a spokesman for clean sportsmanship on the screen, that he would achieve his own fame championing justice and honor and truth, and that he would be among those who inspire today's youth.

"This is only one man's thought, of course, but I think you can give people good clean entertainment in good outdoor action pictures and help more than in pictures with a message," he says seriously now.

With a daughter of his own, he holds youth and its problems and its future even closer to heart today, and with his own affinity for the out-of-doors, Guy's already planning the ranch he'll have when she's older. In his opinion, any star's children are better away from the limelight during the more impressionable years. "I think it's better to raise them away from Hollywood—at least part of the time. Some day we'll have a ranch not too far away from here and we'll spend as much time there as we can."

His own future? "Someday I want to direct." Meanwhile, he just wants to "go on having a home, raising a family, working hard and trying to make enough money to be sure I have security for them." There's a little redhead in that future now—a little redhead who's more than usual, you know—and her father's plans surround her.

For all his own experiences since he's been in Hollywood, ask Guy if Bridget will follow the same profession, and he says in a tone which leaves small doubt. "She will if she wants to." Her father and her own red hair will see to that.

As for his own long hard pull, he says, "I feel I've been very lucky."

Lucky—to be able to put a future in a little girl's hands. Lucky to be able to give her advantages and make life easier for her than was ever his own. Lucky there's a Mrs. Sheila Madison.

Through unhappier years and the long hard pull, Guy was led onward and upward by his own deep unshakable faith that told him it all had to lead somewhere.

"I'd hate to think you could spend twelve years working for nothing. Not have something to show for it. It had to be for something. Lead somewhere."

It led to the top of a hill and to all the happiness there for a more-than-usual man.

THE END



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(Continued from page 59)
running so fast. I'm no longer tilting at windmills, trying to knock them over just because they're there. Now I know you can't bull your way through every wall that gets in your path. Sometimes you have to go around it or even wait for the wall to fall down by itself."

For Kirk, of course, the lean years are long since gone—the long, lean years when the boy from Amsterdam, New York, was fighting to overcome something: poverty, lack of opportunity, the pain and hurts of the things he hated in his youth. His fight seemed more *against* things, than for something concrete, positive, constructive. He was the man without a star, a kind of wanderer without a positive philosophy of living, too busy carving out success for himself to really live.

He remembered starting to work even before he started in school, "running errands for the guys down at the carpet mill." When he was seven he was already in business, getting up at five A.M. seven days a week to meet the train from New York, to pick up and deliver the city newspapers, returning home, if he was lucky, by 7:30 at night.

At his house the cupboard was always bare, or so it seemed, and there was hardly ever anything in the icebox—sometimes nothing but a can of cooking oil, the smallest size. Said Kirk, "It drives me crazy today if the refrigerator at my house isn't crammed with food. When I go to a fancy dinner party (I have a complex about food) or an expensive restaurant, I feel I have to eat everything on my plate. I can remember too well when there simply wasn't enough to eat."

There was also in Kirk—for a long time, anyway—a terrible urgency to get going, to work, to run through life as fast as he could towards the things he wanted. There seemed never time for real happiness; he was always waiting for the time when he could "afford it." For a long while, too, all that mattered to Kirk was success. Not the work he did, only the success from it. What seemed to mean most was what people might say about his work, not what the work itself said. And he wanted to be admired and loved, just as everyone wants to be loved. But there was a hitch. He wanted to be loved just for himself.

So this was the way Kirk was building his life, unconsciously spending time and energy getting "even" with what had hurt him in his youth. He had nothing left for creating happiness in the present. And then he met a girl named Anne Buydens in Paris—met her, fell in love and asked her to be his wife. They were married in Las Vegas, Nevada, May 29th, 1954, and came back to a house Kirk had bought in Beverly Hills—the first house he had owned in his life. He said goodbye to wanderlust and settled down—with Anne and his two boys, Michael and Joel, sons of his first marriage, whose custody he shares.

Today he has his own home, his own production company, his name on an office door and many lessons learned. A thoroughly happy man? "No," smiled Kirk. "Who is? But say I'm almost happy—anyway, ninety-nine and forty-four one hundredths per cent. And I've discovered when not to fight. I've found out how wasteful it is to create opponents, get mad without reason.

"How many times in the past would I make an appointment to go in and see a producer about a part and then start building up anger in advance, feeling sure the part he intended offering me would be too small? Even before I'd go in I was already mad, and for nothing, no reason at all.

"But I've learned there's no percentage in that anymore. It's like that wonderful story that Danny Thomas tells, about the man who gets a flat tire on a lonely road at night and has to find someone from whom he can borrow a tire jack. The man starts down the road looking for a garage, telling himself that the owner of the jack will probably want at least fifty cents to lend it. The farther the man walks, the higher the imaginary price rises. Pretty soon it's a dollar, then one-fifty, then two dollars, and he's getting angrier and angrier at the thought of anybody asking that much just to lend a jack. And remember, he hasn't even found a garage! After about an hour of walking, the man is just beside himself with self-pity and anger, and in his own mind the price for the loan of the jack has risen to an outrageous figure.

"Finally, and at long last, the man finds a garage. He knocks on the door. When the door is opened, does the man with the flat

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tire explain his predicament? No. 'Robber, thief, highbinder!' he screams at the mechanic before he can say a word. 'Pay you five dollars for the loan of a lousy jack? Never. Keep your jack, you crook; I'll see you in hades before I borrow anything from you!'

"Well," laughed Kirk, "I was like that man who needed the jack. Boiling mad and without good reason. One day I stopped and asked myself, 'What are you fighting against? Why must you be a *Don Quixote* all the time?' And finally I learned just to walk in and say, 'Please, sir, may I borrow your jack?' Simply, just like that. No fighting, no building up anger in advance. I started taking inventory of myself. I mellowed, began to take a quiet breath now and then, instead of running nowhere at full speed. Finally I became aware that when I was aggressive, always fighting, I wasn't really enjoying my life."

It takes an honest man to admit all this, and Kirk Douglas is an honest man. Long ago he discovered that something happens to dreams when they come true. "Did you ever try to catch a snowflake?" he asked. "Once you put your hands on it, it's gone. A dream is just as fragile and dissolves as soon as you attain it. Yet a man must always have a dream, a goal, an ambition—or his life is just a series of aimless wanderings."

So, always he fought and, fighting, wondered why all the success didn't add up to happiness. He was forever The Young Man in a Hurry. Life couldn't wait; it had to be now, *now*, NOW. "Kirk," said a close friend, "learned to play the banjo, for instance, in two weeks, when other people would still have been mystified by the fingering. He learned juggling the same way (it was for a role in a picture)—quickly, at a hundred miles an hour. He learned the harmonica, tennis, skiing, boxing, French, Hebrew, Italian at the same speed—furiously, almost violently. Once, in Switzerland, when he was taking skiing lessons, he couldn't seem to get the knack of a certain turn. The instructor tried to tell him it would take time, it couldn't be learned in a moment. 'No,' said Kirk, clenching his fists, 'make me do it. *Make me do it!*'"

"Another time, in New York, he went to dine at the Colony with some friends and insisted on speaking French. When the friends suggested that English would be perfectly acceptable, Kirk declined to yield, 'No, I want it this way,' he insisted. 'How else can I learn?' With Italian it was the same. He wanted to use his talents, always wanted to use his talents."

It was, of course, this same intense drive of Kirk's that led him to become what he is. Born the only boy in a family of six girls, of parents who were Russian immigrants, Kirk received none of the coddling and spoiling that usually goes with being little brother to a lot of girls. At high school he led assemblies, won oratorical contests, recited poetry, staged plays and did his share on the debating team. At St. Lawrence University, to which, as has been told before, he hitchhiked atop a load of fertilizer, Kirk worked as a part-time waiter and still found time for sports, becoming, within a few months, the college's undefeated wrestling champion.

During his senior year he was Student Body president, Campus Council president, president of the Dramatic Society, president of the German Club and president of the National Student Federation of America. During the lean years of his theatre training and apprenticeship in New York, he was a wrestler with a carnival, bellhop, punch press operator, parking station attendant, waiter and usher.

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was catapulted to stardom with his performance in "Champion." Describing the Kirk Douglas of that period, one writer said, "His was not a new face in Hollywood, but there was something about his remarkable portrayal of the fighter to whom nothing was important except to win. He played a vicious man with such insight that audiences, understanding Midge Kelly, pitied him."

So, too, was his way of immersing himself, body and soul, heart, spirit and ambition, in every role he later essayed. He studied for three weeks with Harry James to learn trumpet fingering for "Young Man with a Horn." He worked as a general assignment reporter on the Los Angeles Herald-Express prior to starting a newspaper picture, "Ace in the Hole." And before he would even tackle "Detective Story," he spent considerable time with New York detectives and then played the role on the stage in Phoenix to become better acquainted with the character.

These things were all constructive in aim; they were part of his job to make himself a better, more successful actor. But there was also the all-pervading ambition, the fighting for the sake of fighting. Yet success didn't add up to happiness, and he wondered why. The dream he had driven himself all his days to achieve wasn't quite good enough. There seemed something more important in life than merely to win.

"When you're young," said Kirk reflectively, "you're always thinking: I've got to get a job, make some money, go to high school, finish school, be a big man, hitch a ride somewhere, get to New York. It's fight, fight, fight all the time. You're bursting with the need to arrive someplace, be somebody, no matter how. After I got the part in 'Champion,' I thought I had fulfilled the dream. I had broken through the barriers, many of which I had set up myself. It was no longer a question of getting somewhere. I had arrived; I'd clicked for the time being. And still I hadn't proved anything to myself. I found I was more loused up than I'd ever been. I was fighting to retain the values I'd set for myself, but I discovered that I'd merely been slashing at daisies. It was as though I'd been robbed."

Kirk was silent for a moment, seemingly lost in the past. "Look," he said at last, "you fight to become something, to become a person, gain dignity as a man. You feel a lot of things you desperately want to express. Maybe you can express them only by being forceful and over-aggressive. That's wrong, I know; it's not constructive. And yet I must say this: I was never fighting for material things—the biggest house, the biggest car, the biggest wardrobe. I never thought in terms of wealth; I was a kind of rebel without a cause, fighting to express myself creatively, to say what I had within myself."

"Why once," laughed Kirk, "my family came out here and were actually disappointed at the size of the house I was living in, it was so small. And every secretary I ever hired owned a better car than I did; it became a kind of standing joke. Now, finally, I've got a better car than my present secretary; maybe that's why I like her so much!"

"But anyway, there comes a time when you learn you've got to operate on a different basis, you just can't keep knocking things down, and then you ask yourself: where do I go from here, what do I replace those early fights with? That's when you really have to come up with the answer."

Well, Kirk seems to have found the answer—in Anne, his wife, in his sons, Michael and Joel, who are nine and seven and spend a lot of their time with him; in charity work; in his newly formed Bryna

Productions, named after his mother; even in workouts at the gym that help channel his drives. Constructive things—things for something, instead of against them something positive.

There was, as Kirk explained, no one day when the light broke; it was a matter of learning over the years. Meeting Anne helped; his travels in Europe taught him much, making him aware how many things he had in America without even the necessity of fighting for them. And then there was just the sheer process of growing up, discovering for himself that there are others in the world beside himself.

"Kirk's wife," said a close friend, "has helped him immeasurably. She has much wisdom. She's pulled him out of that fighting mood, taught him to be patient, to give up things when necessary. Right now Anne is not only reading scripts for Kirk's new company; she's also busy with a new project at the house, making over a bath house behind the swimming pool into a guest house for Kirk's boys when they come out to spend the summer."

"Then, too, Kirk's been working six days a week on his production company's affairs; it's kept him jumping. Not only has he had to be star, producer, writer, casting director and script editor; he had to be office-looker, too, finding an office where he and his staff could headquarter. It's lucky he is so busy; if he weren't, he'd go crazy from inactivity. Kirk never smoked, but this whole business of getting his own company under way has changed him so that he has even started smoking. Someone handed him a cigar one day and he actually accepted it. Of course, he took just one puff, but he took it. Another thing he hates is using the phone. Yet I came in one hectic day and found him with a telephone receiver at each ear, trying to talk business with two different people at one time. Then I knew he'd had it."

Kirk roared, hearing this apt description of himself. "Well," he said, "that proves I've changed, doesn't it? Well, I'm doing my best to change—to do what's constructive and I think I'm slowly succeeding."

"For instance, not long ago my boys were out here on their regular visit. One day we were playing handball, Mike and Joel and I, and I guess I started favoring Joel, the younger one, a little—feeding the easy balls to him, instead of to Mike. Mike got angrier and angrier, until at last he couldn't take it. He ran at me in a rage, flailing with both arms. But there was no point in punishing him. I knew he had to work off his aggressions, just as I did. So I talked it over with him quietly, because, being a child, he just didn't know how to react. Later he came to me and told me he was sorry. I told him I understood. 'Look,' I said, 'you don't have to like me all the time.' Anyway, it taught me a lesson, too—taught me to be reasonable. Poor Mike also had to learn how to channel his aggressions."

Discovering himself through others—that's been Kirk's big lesson. Still a rebel, yes—but a rebel with a cause. He admits that he is still like a volcano: quiet for the time being, but with the knowledge that should things go wrong, he may explode again. But right now he's working not only for his happiness, but for Anne's and his sons', and for the new baby due to arrive in the fall. Fighting for something now, making his peace with himself and his world.

And, as Kirk says, "Just learning to walk in and ask, 'May I borrow your jack?'—simply, without building up anger in advance. That's been the greatest lesson. It's the answer to my search. For me, anyway."

THE END

Glamour Never Takes a Holiday

(Continued from page 37)

to look at as when she's on public parade."

The quote is from Barbara Rush. We were discussing the problem of bringing glamour and gaiety into everyday living.

"Sheilah, yesterday I went to the market to do my weekly grocery shopping," Barbara continued. "At the vegetable counter, while I was busy pinching some tomatoes and seeing if the strawberries were as nice at the bottom of the box as they were on top, I glanced up and saw a very good friend of mine, also shopping.

"I really had to look twice, though, to be sure it was the girl I thought it was. She's really very lovely, with beautiful hair, wonderful complexion and a nice figure. But you'd never have guessed it from the way she looked in that store. She had an ugly scarf tied around her hair, and bobby pins were sticking out from under it. Her lipstick was half eaten-off and her make-up smeared. She had on a shapeless housedress which did absolutely nothing for her, and her shoes looked as if she'd been wearing them steadily for at least a year. In short, she looked a perfect mess."

Barbara paused for breath, then went on: "Admittedly, grocery shopping isn't the greatest thrill in the world. But since it has to be done, there's no reason why a girl can't look nice while she's doing it. It's as much trouble to slip into something that's droopy and dreary as it is to put on an outfit that will give your morale a lift and, at the same time, give the morale of others a boost, too. I think it's the duty of every girl not to look like a horror when she runs around the neighborhood doing her shopping. After all, she's much more likely to meet someone she knows in her own bailiwick than if she were going downtown to do her shopping. Yet a lot of girls dress to the hilt when they go downtown, but don't give a hoot what they look like when they're on their own home ground."

Lori Nelson is another Hollywood doll who knows the value of looking well-groomed at all times, whether she's in the kitchen preparing dinner or in the parlor entertaining her date, whether it's a blue Monday or a swell Saturday night.

"There's really no secret formula for glamour," Lori claims. "Any girl can attain it, whether she's a movie star, a secretary or still attending school. I think the fundamental basis for glamour can be summed up in just two words: tidiness and cleanliness. These are the keynotes to beauty in both person and dress."

Lori has a routine which she follows each night and morning, "and it doesn't matter what day of the week it is, or if I'm going to stay home or go out. A girl can't put a timetable on beauty and use it only when she's out in the public eye. It's just as important that she look nice in her own eyes as in the eyes of others."

Lori's plan is a simple, yet obviously effective one, for she's one of the most sought-after dates in this glamorville of ours where girls outnumber the male three to one. Here's what she does, as she told me:

"Before going to bed, I wash my face thoroughly with soap and water and, after that, I spend at least ten minutes brushing my hair. A fresh complexion and lustrous hair can do more for a girl's looks than almost anything else. Then I check the clothes I'm going to wear the next day to see if they need a quick pressing, if any of the seams are ripped, if there are any



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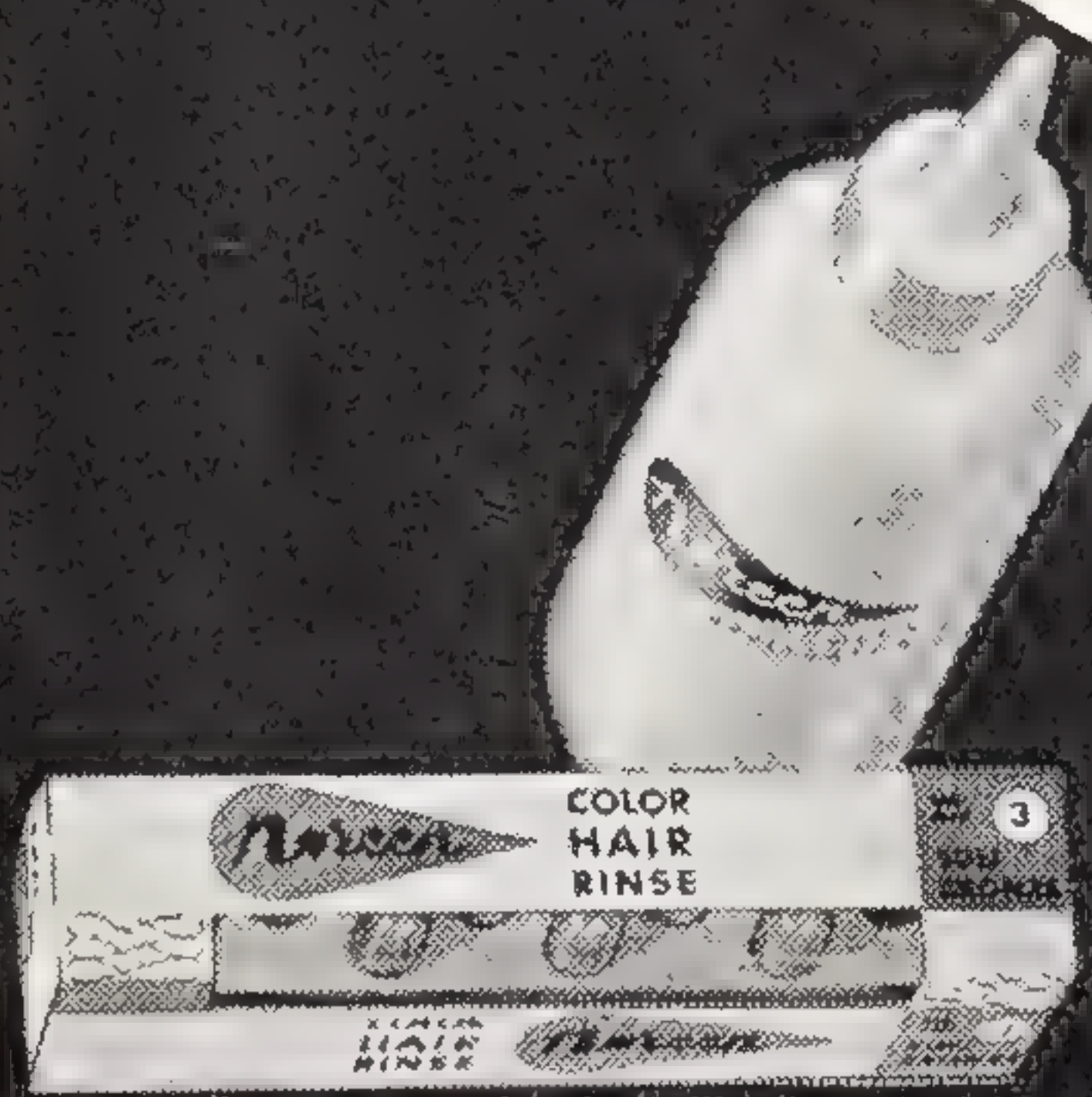
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spots on them. I also check my shoes to see if they need brushing or polishing.

In the morning, after I bathe, I sprinkle myself with a nicely scented body powder. I don't know why, but this gives a lift to my entire day. Then I add a little face powder and lipstick and comb my hair. If I'm staying home, I wear an attractive cotton dress or apron. In fact, I dress as though somebody I like very much may drop in any moment and, indeed, somebody might. I always try to look the way I would like others to see me."

When other people see Debra Paget, the epitome of glamour, they're never disappointed, for Debra is one girl who dresses for the occasion and makes an occasion of her dress.

"I like to feel luxurious and dress accordingly," Debra admits. No one would ever catch her in the kitchen looking like a drudge, or in any other room of her mammoth mansion looking anything but her best. "A girl's home is her castle, and who ever saw a queen with a dirty face?" Debra asks—and rightly so.

"I try to look my best every minute of the day. And if I don't like what I see in the mirror when I get up in the morning, I try to change it to what I do like. For instance, my hair. I experiment with its color and its style. I try to make it look different and becoming. I spend a lot of time with myself and with my family. I feel that it's important to please them. When you come right down to it, glamour is the impression other people have of you. This is gained not only by being well-dressed and groomed, but also by your graciousness and manner towards other people.

"Life at home can be as charmingly pleasant as it is anyplace else, if an effort is made to make it so. I know that when I wake up each morning, I have the choice of being nice or being nasty. I make the choice of being nice, and this makes a big difference in the entire day. I don't growl or groan when mother asks me to do some chore for her. If I have to do the cooking for the family on a particular day, I try to prepare a little surprise for them to make the meal more interesting. Surprises are fun and exciting. In fact, life is fun and exciting, once you make up your mind that it will be."

Martha Hyer believes a girl should look as pretty as a picture, even when she's painting one.

"Actually," Martha says, "I've discovered that it's easy and inexpensive to make both your home and yourself look nice. A little paint can go a long way towards brightening up a drab corner of the house or, for that matter, a drab face. Color, when it's wisely used, whether in a room or in a dress, can add up to eye-catching beauty. I keep a special wardrobe on hand for wearing while I'm doing household tasks, and it didn't cost a fortune to buy. There are so many attractive cottons and seersuckers on the market—things that are easy to wash and iron—and they cost so little. Every girl should have them on hand to give her morale and her looks a boost."

That cute Natalie Wood also has a trick or two up her sleeve when it comes to looking charming, when she goes to bed at night, getting up in the morning and all the time in-between.

"I've been wearing make-up since I was six, so I've had to be extra careful of my complexion. Every night before retiring, I put a very light coating of lanolin on my face. That doesn't mean I go to bed looking like a greasy spoon though. This preparation I use isn't gooey or sticky, and it has a nice scent to it. I have to put my hair up every night, too, but I cover it with a colorful hair net that completely

disguises what's underneath. I brush vaseline into my eyebrows. This shapes them, keeps them in place and gives them a slight sheen.

"I like to massage my feet at night with a liquid cream. I rub my hands and nails with cream. In this way, I get my beauty treatment while I'm sleeping.

"But in the morning, off comes the hair net, out come the bobby pins. After all, I couldn't very well go around the house looking like a spook. My folks would have a fit, and my younger sister would tease me unmercifully. Besides, I think too much of my family ever to depress them!"

Gloria Talbott has authority as an actress, dignity as a mother and yet she possesses the girlishness of a coed. This youthfulness is no accident because Gloria has always had respect for her body.

"You shine up merchandise you display in a store," Gloria told me, "so isn't it intelligent to take the best care of your looks? And I have somebody I want to look good for—my son, Mark. Although he's only four, I love him too much to take advantage of his age and let him see me looking a mess. But charm isn't entirely a matter of looks and grooming. It's also a matter of thoughtfulness and graciousness. I know that around our home I want to do little things that add tremendously to both his and my own joy of living. For instance, it's so easy to pick some flowers from your garden—if you have a garden—or buy little bouquets from the florist—to brighten up your table or a corner in

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THE EDITORS

the living room. It helps add warmth. "But getting back to looks, no amount of make-up sorcery can give you true beauty unless you also cultivate warm inner understanding and friendliness. It takes a genuine heartfelt smile to make even the most beautiful face appealing and alive. It's as necessary to concentrate on your personality as it is your surface glamour, because the latter means nothing without the former."

Marisa Pavan has a favorite expression for a woman who lets herself go. "In Italy," she says, "we call such a woman *disordinapa*. That means—I don't know how you say it exactly in English—but out of order, not kept well, run-down looking. There's certainly no reason why a girl should be *disordinapa* here in America where everything is on hand to make her lovely."

Marisa herself is not *disordinapa*, "although sometimes I get a little lazy and forget to put make-up on at home. Then my mother complains and says: 'You look like a dead person. Put on some color.' And I do. Really, all a girl has to do to look presentable is to wear some lipstick and see that her face is clean and her hair combed. I am very fastidious about my face. I wash it two, three, maybe even four times a day. And I am also fussy about my nails. I spend a great deal of time doing my nails. Sometimes my mother complains about that, too, because she says I could be doing useful things with the time I'm spending on my nails. But I believe that for a girl, lovely hands are very important."

One of the useful things that Marisa's mother refers to is sewing. "I'm no expert at it," Marisa confesses, "but I'm learning. And it's such a pleasure to make things for my little sister and my mother as well as for myself. And if a girl can sew, she's certain that she will always have nice clothes to wear, for it's such an inexpensive way to have a beautiful wardrobe. Then she won't ever have to worry about being called *disordinapa*."

"Being natural, well turned out and being clean will carry you a long way," vivacious Debbie Reynolds remarked. "That's all glamour is—learning the trick of being immaculate in every detail—straight seams, well-shod heels, clean skin, hair and nails. But the busier you are the more you have to learn about organizing your time."

"One thing to avoid if you wear make-up, and I wear very little, is patching it up. It cakes in the laugh lines and makes you look worse at the end of a day or evening than if you hadn't worn any at all. I believe that even if you're not in the public eye that first impressions in your appearance influence one hundred percent."

So there you are, as George Gobel might say. It's quite evident that everybody appreciates the extra time you take with the way you look and dress. And believe me, it isn't vanity to spend time on yourself, to beautify you, to make yourself charming for your most intimate circle. It's more of a compliment to your friends and family.

THE END

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(Continued from page 56)

Maxwell Reed, a British actor much older than she, it required only a month or so to convince her that she had made a mistake. A separation followed, and she now plans to return to England as soon as possible for her divorce. Asked if she had learned anything from marriage, she answered instantly: "Yes, not to do it again."

And then with young and quite charming inconsistency, she will talk enthusiastically about Sydney Chaplin, actor-son of another famous performer of that name. "Not dates," she said, about the friendship made while acting in "Land of the Pharaohs" together, "just a date—with Sydney. He's wonderful, handsome, talented, the very best in every way." She thought a minute and then added: "Real cool."

"Marriage?" she exclaimed a moment later, "how can I talk about that? I'm not even divorced. It makes me feel awfully old, too. I say, do you think I should stop telling people my age?"

She has just turned twenty-two.

Beneath her bop talk and free-wheeling unconventionality, one quickly discovers an English propriety. While in Rome, making the interior shots for "Land of the Pharaohs," an enterprising publicity man in a moment of expansive enthusiasm tagged her with the name, "The Kiss Girl." "It was shocking, really," she said. "Complete strangers would ask me for a kiss. I had to be quite sharp with some of them."

Reaching adolescence in London during the period of England's austerity, and not accustomed to having much money in her purse, Joan reached New York in a kind of mental whirlwind after she was loaned out by J. Arthur Rank to Warner Brothers. She couldn't get used to the idea of having money to spend on frivolities if she wanted to.

It was then that she discovered what she calls "the slot machines." "They were simply unbelievable," she exclaimed. "Drop in a quarter and zip! Out comes a package of cigarettes. Put in a dime, push a thingumbob, and you get enough candy to make you sick. Why, there's actually a place in New York where a few dimes and quarters dropped into the right slots will get you a full meal. I was never so delighted with anything in my life. Couldn't get past the machines, literally. So I landed at the Los Angeles International Airport without a cent. Had to borrow fifty dollars from a nice studio chap who met me."

After her first ride through Los Angeles traffic, she was asked by newsmen how she liked it. "Cool, crazy and jolly good," she said.

Any naivete, however, which Joan exhibits when talking about life in America, disappears the moment she goes before the camera. At once she becomes a trained, coolly efficient performer who knows precisely what she is doing and why. Currently she is making "The Girl in the Red Velvet Swing," which is the cinema version of the life of Evelyn Nesbit Thaw, that beautiful and tragic central figure in one of the nation's most sensational murder trials. It is a difficult role, demanding the best that any mature actress could give, and veterans of the stage and screen are amazed at the sure interpretation she brings to her part. Directors, accustomed to temperament tantrums, have had to refurbish some of their early illusions as a result of working with Joan. She is as pliable as a reed in the wind, they say. How long this will last, they add hastily, no one can say. If she ever becomes fully aware that she's a living bonfire, only the Good Lord knows what will happen—and what we will do then.

Problematic as that may be, the Joan of today is as unself-conscious as a kitten on sun-warmed bricks. She declines to believe that people have ulterior or sinister motives. And even if they have, she says, they can be talked out of them. "People are almost always wonderful," she says, "if you will give them a chance." She bolsters this statement by an incident which occurred soon after she landed in Los Angeles.

Having learned to economize after she went broke in New York, Joan found rooms in a transient residential hotel. The establishment, not in Los Angeles, had no restaurant, and one night, being hungry, Joan set out in search of food. "I walked and walked," she said, "but all I saw were houses, not a single place where food was sold, not even a delicatessen."

"Starting back I suddenly heard steps behind me. I glanced over my shoulder and saw a man wearing a leather jacket and a hat pulled down over his eyes following me. I walked fast and he walked faster. So I slowed down and all at once he was there beside me. He took hold of my arm and said, 'Hello, baby. Out for a little stroll?'"

"I wrenched my arm free. 'Look here,' I

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said very severely. 'What do you want?'

"He laughed, and it wasn't a very pleasant laugh. 'How about taking a walk with me?' he said.

"I began talking then. I told him, of course, he was a gentleman and would understand that while I knew walking with him would be nice, it would be impossible because I must get home at once.

"He stopped dead still and stared at me, shook his head and said, 'All right, kid. Good night.'"

She added then with complete sincerity, "You know, I think he may have been nice. He tipped his hat to me and walked away."

Well, the poor bloke was licked. In the face of such simplicity, what else could he do?

Despite her present bemusement with Sydney Chaplin, Joan insists that she is far from ready to settle down. During the past year she has lived in a suitcase and this seems to satisfy her. She has visited every country in Europe, but of all the lands she has seen, England is still home. She says, however, that she would not like to remain there indefinitely. "America is wonderful," she said. "The people are so friendly. Why, they call you 'honey' or 'sweetie' five minutes after you've met them. In England, following a few years of close acquaintance, someone might unbend and call you 'duck' or 'duckie.' When that happens the drawbridge to the castle is down and you're in."

The bop talk, which occasionally springs up in her naturally precise and conservative speech, has definitely caught on in England, she said. So have jeans, casual manners and the friendlier, less constrained relations between the sexes. This she believes is true, to a certain extent, of all European countries except Spain. That, she thinks, is a hard country to be young in. There, if a girl were to appear on the street in slacks, she'd find herself the object of shocked and disdainful glances. America may have altered the mores of most of the free world, but it hasn't touched Spain. The old cathedrals, the hardship-graven faces of the people are even more striking after one has visited America where there are more jobs, greater freedom for the individual, bustling cities.

One of the aspects of America that bewilders this ingenuous young lady from the tight little island is the frenetic longing of almost everybody to get something "big" done in a hurry. Unless one has struggled mightily here and suffered, one hasn't really lived. In England, she says, people are more likely to shrug their shoulders at that will-o'-the-wisp called success. Struggle there, she says, is definitely frowned upon, especially at tea-time.

She herself has never struggled, she said, obviously holding the opinion that too much emphasis on such things is not only unpleasant but very bad taste. She will admit, under pressure, that she worked hard at the Royal Academy of Dramatic Art getting a solid background for her career, but there was no "gruesome sweating it out." Asked how she happened to come to America, she said: "Well, I met Howard Hawks one day in Paris. Six months later he called me on the phone and offered me the lead in 'Land of the Pharaohs.' It was as simple as that. He gave me three days to make up my mind, but he needn't have. That was done before he'd stopped talking.

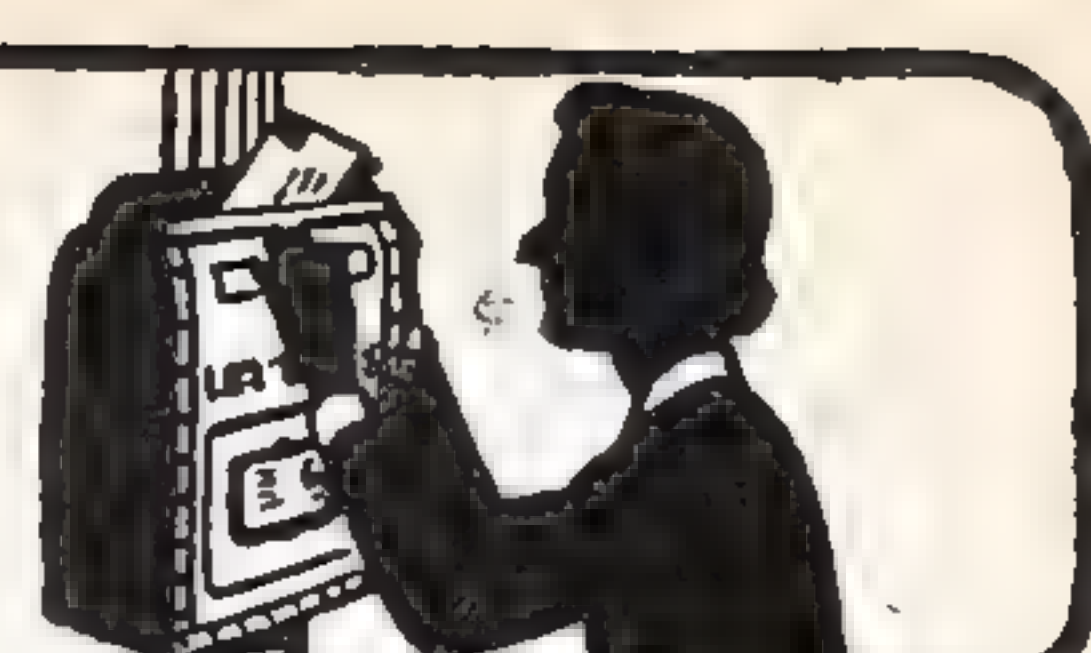
It was "Land of the Pharaohs" which led to her being signed to a long-term contract at 20th, and she considers this the most fortunate event that ever happened to her. At once she plunged into America up to her neck, bought a Ford convertible



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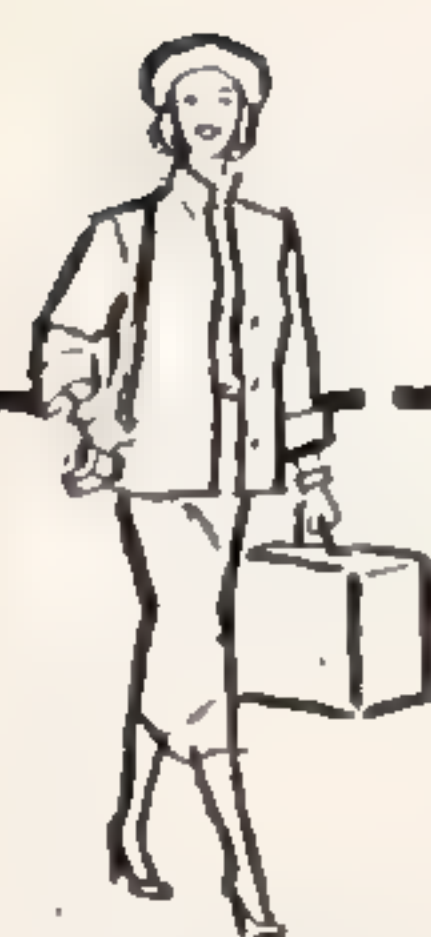
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and began thrilling to the asphalt mating call, commonly known as the wolf whistle. Coming from young men she thinks these are "cute" but revolting when the whistler is old enough to be her father.

Her first picture at 20th is "The Virgin Queen," a story about the life of Elizabeth and Sir Walter Raleigh. For this role, she was compelled to learn sidesaddle riding, a feat she considers only slightly less hazardous than going over Niagara in a barrel. "The horse they gave me to learn on was Old Jim," she said. "This monster, masquerading behind a long, sleepy-looking face, was actually a murderer at heart. I knew it the moment I looked at him. He just missed killing Anne Francis, though everybody made excuses for him. 'Poor old Jim,' they said, 'he just went to sleep when Anne was riding him, got his feet crossed and fell on his nose.' But I knew better. It was deliberately planned.

"The first time we met he started sneering at me, curling back his upper lip over his nasty yellow teeth. Every time I rode him, wearing that long trailing habit that goes with sidesaddles, I could just see the wheels turning in his mean old head. He was figuring out ways to do me in.

"Finally we got everything set. I was to ride Old Jim down a steep mountain trail. As soon as he saw it, he knew this was his chance. I could tell the way he closed his eyes as if he was having a hard time staying awake and was bored with the whole business.

"It took the combined efforts of every member of the crew to get me up on that animal and point him toward the path. I knew they'd remember this afterward as The Kid's Last Ride, so when the director called, "Action" I gave Old Jim a sharp dig with my heel and before he knew it we were flying down that terrible path in a cloud of dust. I don't know to this day how we got to the bottom, but we did and, when it was over and everybody was talking about my beautiful, thrilling ride, Old Jim turned around and stared at me. If ever I saw loathing on an animal's face, I did then. He'd missed his chance, you see, because we were going so fast coming down that if he'd tried to kill me he'd have finished himself off, too. We haven't met since."

Born in London on May 23, 1933, Joan grew up in the atmosphere of the theatre. Her father, Will Collins, is a prosperous vaudeville booking agent who was dead-set against his pretty daughter having anything to do with the rugged life of the variety performer. Hating school and skipping it whenever possible, Joan kept importuning him for a chance to go on the stage which was much more alluring to her than the prosaic routine of dull classrooms. Collins' views, however, were shared by Joan's aunts and uncles, some of whom were performers in the theatres Will booked. They drew unflattering pictures of stage life behind the outer glamour which the public sees, and tried to discourage her by every means possible.

At this juncture of Joan's life World War II was absorbing England and she was being shifted from one evacuation area to another. The roster of schools which she attended reads like a catalogue of British educational institutions.

But no war lasts forever and, when this one ended, Joan returned to London to dutifully, but with great reluctance, finish high school. The ink was hardly dry on her diploma, however, when the memory of her early ambition flooded back into her mind with redoubled force. Slipping the leash of paternal authority, she entered the Royal Academy of Dramatic Art.

"None of the family had ever acted in what we call legitimate theatre," she said, "and I finally persuaded Daddy to agree

with me—or pretend that he did—in my contention that dramatic acting is as honored a profession as, say, law or medicine."

While completing her course at the Academy, Joan did photographic modeling. It was this avocation which won for her the first movie opportunity. "They were looking for a girl to play the lead in 'Lady Godiva Rides Again,'" she said, "and the agency submitted my picture. I tested for the part and won runner-up place which gave me a bit role. So, you see, no heartaches—just fun."

From this picture she progressed to others and soon was spotted by J. Arthur Rank, the great English producer. She made only one film under his aegis, however, having been loaned out again and again to other studios. It was the last of these, to Warner Brothers for the picture, "Land of the Pharaohs," that led to the purchase of her contract by Darryl F. Zanuck or 20th.

"I can't see a thing that will stop the

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Samuel Goldwyn Productions, 1041 North Formosa Avenue, Los Angeles 46

M-G-M Studios, 10202 West Washington Blvd., Culver City

Paramount Pictures, 5451 Marathon Street, Hollywood 38

RKO Radio Pictures, 780 Gower Street, Hollywood 38

Republic Studios, 4024 Radford Avenue, North Hollywood

20th Century-Fox, 10201 W. Pico Boulevard, Los Angeles 35

United Artists, 1041 North Formosa Avenue, Los Angeles 46

Universal-International, Universal City

Warner Brothers Pictures, 4000 West Olive Avenue, Burbank

Collins girl," a studio executive said. "She's exciting to look at; she can act like a house afire and she knows where she's going."

One day in the commissary an elderly, distinguished gentleman approached her table. This was Spyros Skouras, president of 20th and one of the truly great men in the motion-picture industry. He patted Joan's shoulder and inquired with fatherly affection if she were all right, if she were quite happy.

Her replies and her manner with this imposing personage were interesting. No slang crept into her speech. She was neither obsequious nor too casual. She was poised, respectful, yet not in the least flustered.

When Mr. Skouras left presently, she followed him with admiring eyes. Then she said thoughtfully: "There does seem to be some point in struggling after all."

Yes, it appears likely that Miss Collins will go a long, long way in her chosen career.

THE END

Who's No Angel?

(Continued from page 52)

I know. But men will thank me for being honest, won't they dear?"

"And women will hate you," responded his mate.

"My mother doesn't hate me," Aldo commented quickly. "Although Jeff thinks I'm cruel to her."

"Well, you're too blunt."

"I merely said that her dinner was lousy. That sure was one time when her food experiment didn't turn out."

Conversation deadlocked, Jeff changed the subject tactfully, hinted that she'd like to see the work he'd done on the pool. "Ha," his grin broadened. "It'll be finished soon. Twenty by forty—enough room to really swim. Then," casting a defensive eye at Jeff and covering his midriff with his hand, "I'll swim down to a hundred and ninety pounds."

Finding no sympathy in Jeff's eye, he added ruefully, "Look, I burned my hands. That new brick I laid in the patio. I found the cement had chloric acid."

Jeff and Aldo are happy. They planned it that way. Friends use to plague them with "When are you two getting married?" Finally, when everyone had given up, they married. "The reason was a very practical one," says Aldo. "We had to be sure we had enough money for marriage." Aldo, the oldest of seven children, six boys and a girl, knew poverty as a kid. "My father was a poor laborer who sacrificed all for his family—and Mother sacrificed even more." Aldo's careful consideration for money was understandable and Jeff realized that for him happiness had to be planned—like their house, their swimming pool and Jeff's holdout with his studio for better roles.

With the success of "We're No Angels," Aldo thought it time to take a stand for better roles. He refused "Jubal Troop." His career is important to him, but so are the roles he plays. He took suspension on the chin with his natural good humor. "Now I'll have time to enjoy people."

"Aldo loves meeting people," Jeff confides. "He has kind of a happy vitality that people like to get close to. Mrs. Hammond, who's been with me and the children for years, has fallen in love with him. Now everything takes a back seat to Aldo. If we can't find her, we know she's in her room, filling her scrapbook with his clippings. Recently, Aldo filled in for Marlon Brando at an award dinner of the Sound Technicians Union. He loved it. 'With my voice, nobody knows better than I do how important you guys are,' he thanked them. 'And you should have seen him at the Hollywood Woman's Press Club party. All those women and one man. He was in his glory. For a minute, when he came in, he was thrown. But, of course, he would never admit it.'"

"Admit what?" interrupted the object of the conversation. "I'll admit anything. I admit I think special days for special things are ridiculous. Like Mother's Day, anniversaries, Father's Day, dog day. Name it, I think it's crazy. I like to remember people with presents when I feel like it and I don't want an advertising genius to tell me when to honor my mother. I admit it." He disappeared again toward the back yard.

"Aldo's really serious, you know," Jeff explained. "For two reasons, I think. One, he really does hate to be told—his whole family is that way. But the other reason, I think, is that they didn't have enough money to celebrate birthdays, anniversaries, Mother's and Father's Days, and he just naturally built up dislike for the idea."

Mike, Jeff's young son, came cautiously into the living room. "Is he out back?" he

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asked with a conspiratorial wink. "I hid it where he can't find it. Okay?"

"Okay," his mother affirmed. After the introductions, she explained, "It's not as mysterious as it sounds. It's just Aldo's birthday present. He's really like a small boy when you give him a gift. Mike washed both cars to get enough money to buy it. He couldn't decide between bullets for hunting or an axe. That's why I was so bushed this afternoon—I ran him all over North Hollywood. Aldo smelled a mouse and he's going crazy trying to get in on it. He can't stand a secret. That's why he pops in unexpectedly. On his birthday he protests like mad, but he loves every minute of it."

"Loves every minute of what?" interrupted Aldo as he came through the door. "What do I love, huh?"

Jeff looked at him in despair as he sidled self-consciously to a chair, settled himself into the conversation. In a monotonous, singsong voice she started: "Aldo Ray was born in Pen Argyl, Pennsylvania, September twenty-fifth, nineteen-twenty-six. He was one of seven children. He..."

"Everybody knows that. I know that. You know that—everybody knows that. Crimenently!" he said in a George Gobel voice with a heavy cold. "Hey," he roared suddenly, "I gotta prize possession. Gotta show you." He disappeared toward the bedroom à la Gobel.

"Aldo gets a bang out of my being Mrs. George Gobel on Saturday nights," Jeff said. "They have a mutual admiration society. Saturday nights I have George in front of me and Aldo behind me." With that Aldo bounced out of the bedroom, struck an attitude and flexed his chest muscles. He had changed one white T-shirt for another. The only difference was that this one had "Lonesome George" written across the front in three-inch red letters. "How about that?" asked husband number one. "I go to the store in this and I really get the attention."

"You get plenty of attention from me after you go to the store," Jeff responded dryly. "When he shops, he buys the best steaks, anchovies, the very best. I go and buy the makings for a casserole. It makes for an erratic diet—the case of the plain and fancy food. Of course, he's a wonderful cook. Does mad things with food—always experimenting. Terrific on fish, liver, steak, barbecues, veal. On his first personal-appearance tour, he ate his way

around the country. When he was in Japan, making 'Three Stripes in the Sun,' he was so busy eating he didn't have time to write me."

"You got one letter to your five."

"He'd rather phone than write. He is not practical about the telephone," Jeff added. "From Texas, Honolulu, Japan."

"Look who's talking," Aldo interrupted. "Who called who in Japan?"

"Who called whom," corrected Jeff.

"All right—whom called whom in Japan?"

"That was different," Jeff's voice softened and the banter was all gone.

"Yeah," came a quiet growl of acknowledgement, "that was different."

The living room was silent for a moment, both remembering how excited they were to begin a family. They bought an acre lot in Encino, planned their dream home on paper. Then Jeff lost the baby and had to call her unhappy news to Aldo in Japan.

"I used the brick from the Encino lot on our patio today. We were going to build there, but with the house, retaining wall, landscaping, furniture and a pool it would have run around sixty thousand dollars and that's ridiculous. So we decided to build a pool in the back yard here and stay. It's big enough and it's comfortable."

"You know, it's practical," he continued, throwing off the momentary sadness. "We both work, so we have to have two cars. One's a 'fifty-one and one's a 'fifty-two. We figured it up. A new car costs more than a pool. And with maintenance and all it's even more expensive. Also a car you gotta trade in—a swimming pool you've got forever. It figures."

"Our friends are right here in the neighborhood, too. If someone gives a barbecue, we all chip in on the steak and bring our tables along."

"Folks around here aren't trying to prove anything to anybody. We've got a tire salesman in the next block and..."

"Aldo," Jeff admonished with a reproving chuckle.

"And a bust developer salesman," he continued blithely. "I just love to throw him into the conversation and Jeff always dies when she knows it's coming. Anyway, we don't believe in going in over our heads in the buying department. I like to pay cash."

"Aldo learned to be responsible when

ANSWERS TO CROSSWORD PUZZLE ON PAGE 76

Across

1. Lucy Gallant
8. It
10. in
11. Novak (Kim)
13. E P (Edmund Purdom)
14. Canada
17. Fess (Parker)
19. (Quentin) Durward
20. Ann (Blyth)
22. It's
24. of
25. R T (Russ Tamblyn)
26. We
28. she
29. Sue (Ladd)
31. Tex
32. Gable (Clark)
34. leer
36. Guy (Madison)
37. ear
40. N. C.
41. Night
43. Hand
46. E O (Edmond O'Brien)
47. Los (Angeles)
49. Lewis (Jerry)
52. Liz

54. Dino
55. old
57. Anita's
59. women
60. pa
61. D R (Debbie Reynolds)
62. Run
63. hero
64. That
66. exam
68. sings
70. Teen
71. G N (George Nader)
72. Betsy (Palmer)

Down

1. Linda (Christian)
2. UN
3. Gina (Lollobrigida)
4. Ladd (Alan)
5. A N (Alex Nicol)
6. Noon
7. TV
8. Ike
9. Up
12. A F (Anne Francis)
13. Esther (Williams)
14. Crosby (Bing)
15. Awful

16. Are
18. sister
20. at
21. N W (Natalie Wood)
23. sex
27. Ellen (Vera-)
30. E. E.
32. G G (Greta Garbo)
33. Audie (Murphy)
35. Each
38. Hudson (Rock)
39. Stewart (Granger, born James Stewart)
42. Gold
44. alimony
45. None
48. cop
50. in
51. siren
52. Lana (Turner)
53. Is
54. Doris (Day)
56. late
58. Tux
59. West
61. Dan (Dailey)
65. He
67. M B (Marlon Brando)
69. S B (Scott Brady)

he was a kid," Jeff reflected as he left the room. "As the oldest of seven kids, they were all looking to him for the answers by the time he was in high school—even his mother and father leaned on his advice. They all knew Aldo would be somebody. To them, he was somebody then. Maria, his mother, is adorable. Aldo suddenly got the idea of buying a big refrigerator for her a few months ago. He drove it all the way up to Crockett just to see his mother's face when she got it. Maria was thrilled with it, but she keeps the old one ready on the back porch, just in case the new one breaks down. Years of being careful can't be wiped away quickly. When Aldo gave her a huge television set, she thought it pure extravagance.

"Aldo says he's not sentimental," Jeff continued, "and he's not, in the usual sense. His love runs deep for his family and he takes it out in sudden, unexpected acts. Like the time he was in New York and suddenly thought of Maria's brother. He looked him up and had him over to the hotel. They swapped stories for a while and Aldo said suddenly, 'You haven't talked to Maria for twenty-five years. Tonight, you talk.' He got his mother on the phone in Crockett and put his uncle on. When Maria realized she was talking to her brother, she started to cry. The uncle started to cry . . ."

"And I started to cry," added Aldo from the doorway. "For fifteen minutes while the dollars ticked away, those two sat at opposite ends of the country not saying a word, just crying. So I sat looking at my uncle and I cried.

"I have a dream," he said abruptly, placing the coffee and settling into a chair. "Someday I am going to send my mother to Brazil to see her father. He has a big ranch there. When Maria was eight, he

sent her to Italy. Then she came to Pennsylvania, married Papa and came West. Someday I'm going to send her to visit the father she hasn't seen for forty years. He is a handsome white-haired man. While she is gone," he said, changing his mood abruptly, "Papa can dance with Jeff."

Jeff grinned, "Last New Year's Eve I spent the whole evening dancing with Papa. The house was bursting with DaRes. Aldo was out in the garage trying to sleep on an Army cot. He had an early morning call. So Papa and I danced until I was worn out. He could have gone on forever."

"The boys drop in all the time," Aldo explained. "They just pop in when they're in town. Dante will be here pretty soon. He's stationed in Long Beach waiting to get his Navy discharge. Mario," he shook his head sadly, "will not be with us much longer."

"For heaven's sake, Aldo," Jeff said sharply, "he's only getting married. He's not dying."

"Remember the time the studio took me out to USC to take pictures of my brother Mario and me?" Aldo said with a proud smile.

"I do," retorted Jeff. "Those girls kept driving by the campus waving and calling. And our hero here waved and called back, making like a movie star. Finally it dawned on my knight that the girls were waving at Mario—not Aldo. Who was Aldo? Mario was a big campus football player!"

"Dante is the funny one," Aldo commented getting his long legs comfortable on the ottoman. "One day he drops in and I say, proud-like, 'Hey, Dante, I'm going to make a movie at M-G-M.' Real quick he comes back, 'What are you go-

ing to do, the Lion's roar?' Sharp tongue, sharp eye. When he was a kid, he went out and shot a hundred and fifty wild birds for food. Boy, we had birds for a week and a half, every way Mama could think of to cook them. It saved the day.

"Dante's wonderful around the house. Once he painted a friend of our's house because I bet him fifty cents he couldn't do it. They paid him of course, but you just can't never say 'you can't' to a DaRe.

"My mother, ever since I was in the seventh grade, she expected great things from me," Aldo reminisced. "So did I; I expected to be president. But she was afraid of my drive. Always felt I might push too hard. Things are different for Louie, my five-year-old brother. He is a real personality kid. He's got big black heavy eyebrows and, when he gets mad, he squints his eyes and those eyebrows arch just like the devil's. He's got a mind of his own, too. When Mother started to drag him to the show to see 'The Marrying Kind' for the fourth time, he dug in his heels and howled. 'No, I'm not going. I've seen enough of Aldo.' He was able to sit through it three times, though. How am I doing?" he winked at Jeff, as she shooed him out of the room.

"Even though Aldo kids around a lot, he takes his work seriously," Jeff explained. "He's a natural actor and works hard at it besides. I've watched him grow on the screen and I know he can do anything—and will. I don't say this in front of him often, but . . ."

"But what?" asked Aldo, bouncing into the room with Jeff's daughter, Sally, on his arm.

Jeff stopped, burst into a wonderful warm smile. "I don't say it often—but you just can't get them types of husbands like Altitude no more."

THE END

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"I had my two clowns with me," Kim went on. "The clown I sang my Lullaby to and the one I call my kissing clown. Ever since I was a little girl, I've loved clowns. They're always laughing and smiling, even sometimes in the face of tragedy. I bought my kissing clown when I first started

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modeling. I'd take it along with me on every job I'd do for good luck. I still kiss this clown for good luck before I go into a scene.

"Grandmother used to call me a kissing bug, because when I was a child I always wanted to be close and cuddle to someone. I'd always be rushing up to her to kiss her. She would kid me about it. Sometimes, when she was very busy, she'd scold me. This hurt me very much. Grandmother was a very good woman, always doing things for people, but she had been raised in the old country in a very strict atmosphere. She didn't understand my need for her to demonstrate her affection for me. Because she wasn't demonstrative, I felt she didn't love me, that she favored my sister. I wanted to do something to win her love. She was a very religious woman and it grieved her that neither my sister nor I had been confirmed. When I realized this, I decided to make my confirmation to show her how much I loved her. Even though I had a heavy schedule in high school, I learned all the prayers, went to church every morning before school and then to study after school. My grandmother was so touched by my efforts that we became closer.

"Shortly before she passed away, she asked me to help her sort through some of her jewelry. She wanted to know what I would like to have. She had a pair of diamond earrings and one, she said, was for my sister and one was for me. But out of the pile of jewelry I picked up a plain black beaded rosary. 'I love these,' I told her. She took the rosary into her hands and, as she fingered the beads, I felt that a flood of memories was passing through her mind. 'That's my special one,' she said quietly, 'the one I've had all my life. It will be for you when I am gone.' It was strange but I felt a sense of exhilaration

I'd never experienced before. I knew that with the rosary I'd always have tangible evidence of the love I'd won and the faith my grandmother had in me. I vowed then that I'd live up to that faith. Realizing how much this sentiment meant to me, I vowed that I would not be afraid to show my true feelings to other people.

"I don't believe that people should gush over others and say things they don't mean just to win friends. But everyone needs tenderness, an expression from others that they are liked or loved. Trying to get along without sentiment is like trying to live in a world without flowers.

"I've made it a point to show people my sincere thanks when they do me a favor, to tell my friends when they look particularly well in some dress or color and to give them little gifts that may mean to them what my lucky pieces mean to me.

"When I was in Kansas making 'Picnic,' on the set there was the sweetest little boy who was under the supervision of the Children's Authority. He was so delighted at being a part of something, of belonging, that he knocked himself out doing little things for us, like bringing us a cool drink or candy bar. He was particularly nice to me and followed me around wherever I went. I noticed that he wore an ordinary key chain around his neck with nothing on it. I asked him why. His reply was 'Oh, this is my good-luck piece.' My heart went out to him because I knew how deeply he felt a need to know that something or someone was watching over him. He was doing what I had done the day I bought myself a clown to bolster up my courage when I had a modeling job to do. I sent to Hollywood for a gold chain with a little medallion on it and had it inscribed 'Thanks for the Picnic. Love, Kim.' When I gave it to him, he took off his key chain and put it around my neck. I still have it.

"He's had a rough time in his first twelve years, and I know the going won't always be easy for him during the next twelve. It seldom is for anyone. But I hope the medallion I gave him will be a reminder that someone has faith in him, that he'll make the grade, just as the miniature Oscar given me by Dick Quine reminds me of the faith he and so many others have in my ability as an actress.

"Dick gave me the medallion when I'd completed my last scene in 'Pushover.' I don't think anyone was more frightened of failure than I was during the shooting of my first picture. If it hadn't been for his constant encouragement and that of Max Arnow, who is executive in charge of talent, I might have given up and fled back to Chicago.

"So many people have given me so much help and encouragement. My grandmother gave me faith in religion. Norma Kasell gave me faith in my looks; the girls at the Studio Club gave me faith in my judgment by electing me to the House Council; my stand-in, Diane, gave me faith that the women I work with like me."

Kim looked down at the gold signet ring she was wearing on her right hand. There are several rings in her collection of lucky pieces, but she never wears them. She seldom wears any jewelry.

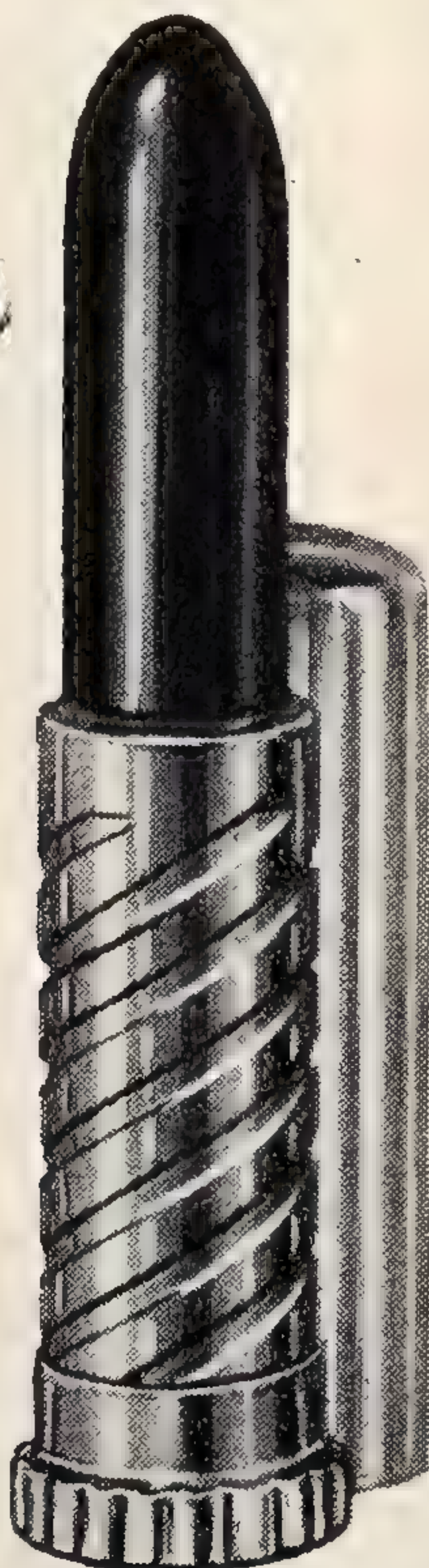
"Mac gave me this," she volunteered. "He gave me faith in myself as a woman."

There was a knock on the door. It was the hairdresser come to take the clips out of Kim's hair. In a few moments she would be on the sound stage. Her ability, her beauty, her womanliness would be under scrutiny. She would slip her rosary into her pocket, kiss her clown, glance down at her gold ring and walk confidently into the glare of the white, hot lights, knowing there were those who loved her.

THE END



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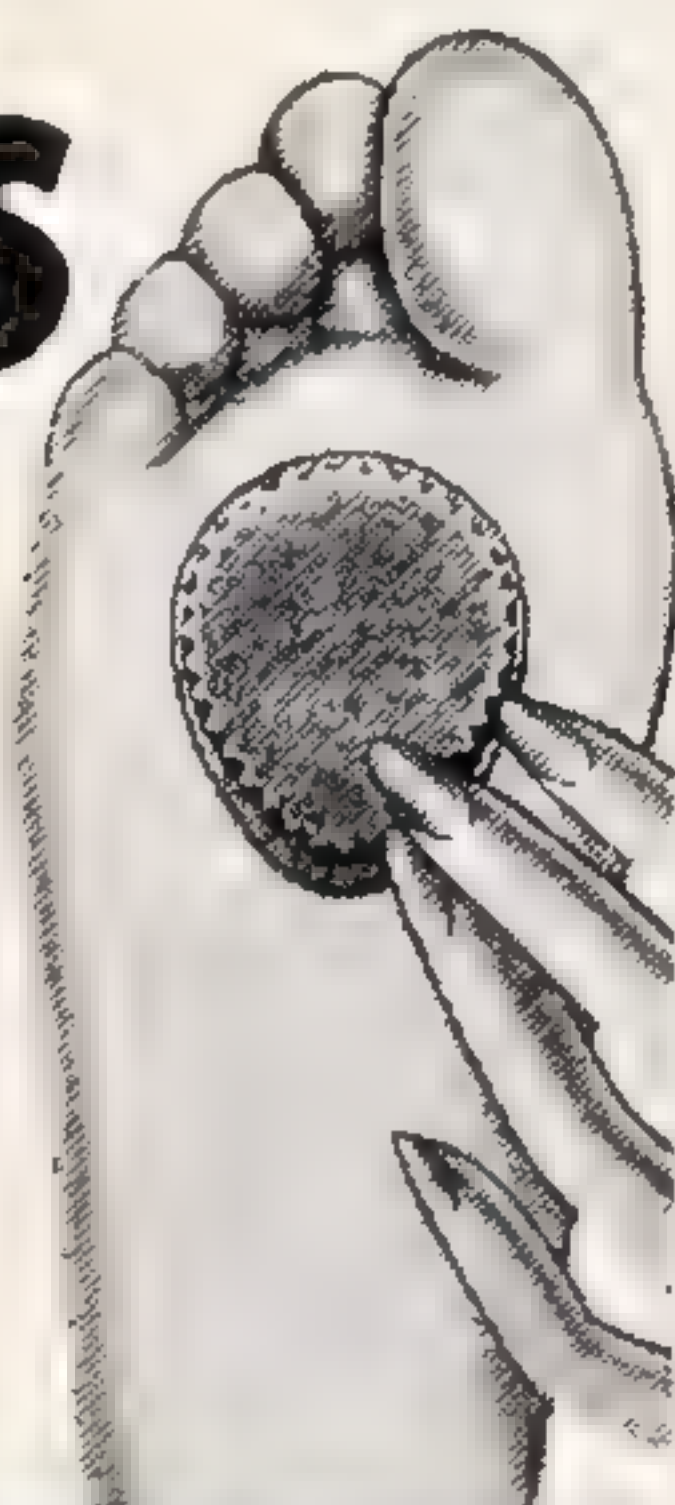
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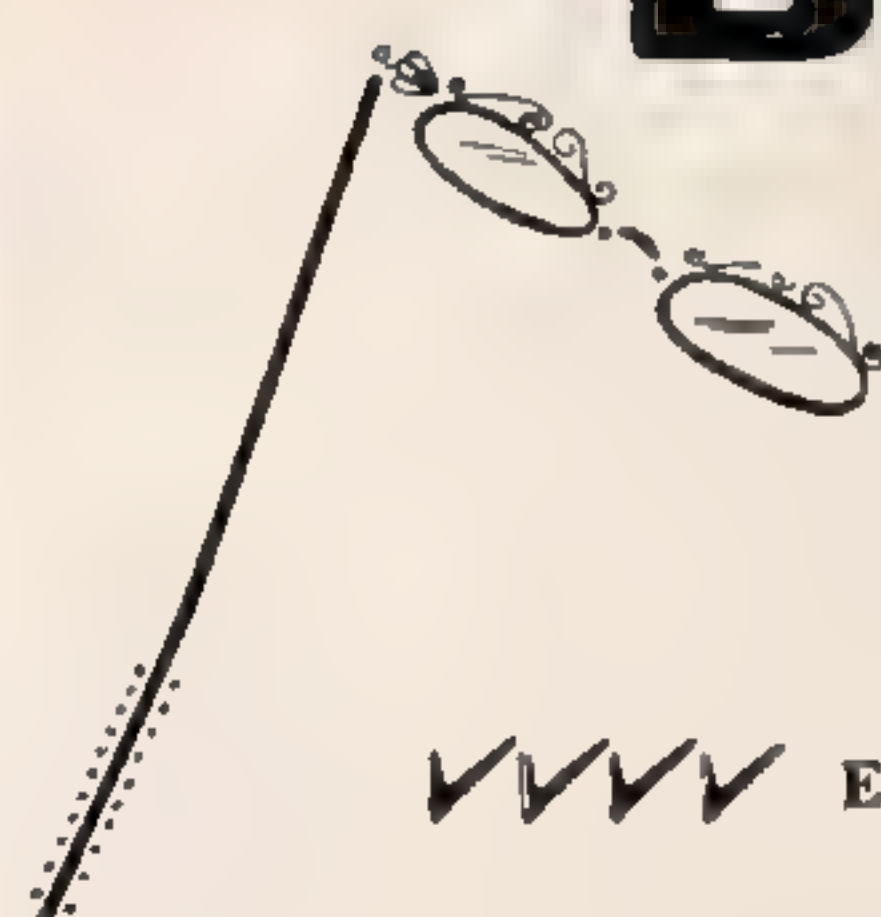
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BRIEF REVIEWS



✓✓✓✓ EXCELLENT

✓✓✓ VERY GOOD

✓✓ GOOD

✓ FAIR

A—ADULTS
F—FAMILY

✓✓✓✓ **COBWEB, THE**—M-G-M; CinemaScope, Eastman Color: A brilliant cast including Richard Widmark, Charles Boyer, Lauren Bacall gives urgency to a complex drama about intrigue on the staff of a mental hospital. (A) August

✓✓ **FEMALE ON THE BEACH**—U-I: Not too plausible murder mystery. Joan Crawford's a rich widow who falls in love with chief suspect Jeff Chandler, charming good-for-nothing. (A) October

✓✓ **FOOTSTEPS IN THE FOG**—Columbia, Technicolor: Leisurely, very British. Servant Jean Simmons profits by her discovery that boss Stewart Granger poisoned his wife. (A) October

✓✓✓✓ **KENTUCKIAN, THE**—U.A.; CinemaScope, Technicolor: Warm, flavorsome story of America's youth. In 1820, backwoodsman Burt Lancaster must decide whether to settle down as a businessman or seek adventure in Texas. Plenty of action and humor. (F) October

✓✓✓✓ **KING'S THIEF, THE**—M-G-M; CinemaScope, Eastman Color: Pleasing romantic swash-buckler. Edmund Purdom and Ann Blyth risk their lives by opposing nobleman David Niven's plot to control Charles II's England. (F) October

✓✓✓✓ **LADY AND THE TRAMP**—Disney; CinemaScope, Technicolor: Beguiling cartoon feature, with songs, relates the love story of a gentle lady spaniel and a debonair mutt. (F) August

✓✓✓ **LAND OF THE PHARAOHS**—Warners; CinemaScope, WarnerColor: Colossal epic of the pyramid-builders. Jack Hawkins is Pharaoh; Joan Collins, his scheming wife. (F) September

✓✓✓ **LAST COMMAND, THE**—Republic, Tru-color: Good, sturdy Americana, with the siege of the Alamo as climax. Sterling Hayden plays Jim Bowie; Anna Maria Alberghetti, his sweetheart, who's also loved by Ben Cooper. (F) October

✓✓✓✓ **LEFT HAND OF GOD, THE**—20th; CinemaScope, DeLuxe Color: Unusual adventure film casts Bogart as a soldier of fortune in China, masquerading as a priest. The romance, with Gene Tierney, is handled tactfully. (F) October

✓✓✓ **LIFE IN THE BALANCE, A**—20th: Distinctive suspense movie, filmed in Mexico. Ricardo Montalban, unemployed musician, fights a murder charge, romances Anne Bancroft. (F) May

✓✓✓✓ **LOVE IS A MANY-SPLENDORED THING**—20th; CinemaScope, De Luxe Color: Gentle romance of an American (Bill Holden) and a Eurasian (Jennifer Jones). (A) September

✓✓✓ **MAN FROM LARAMIE, THE**—Columbia; CinemaScope, Technicolor: Substantial Western. James Stewart seeks an unknown who sells guns to hostile Indians. (F) October

✓✓ **McCONNELL STORY, THE**—Warners; CinemaScope, WarnerColor: Straightforward tribute to a real-life hero, with Alan Ladd as the jet ace, June Allyson as his wife. (F) October

✓✓✓✓ **MISTER ROBERTS**—Warners; CinemaScope, WarnerColor: Robust, rollicking tale of Navy life, with Henry Fonda and Jack Lemmon outwitting captain James Cagney. (F) September

✓✓✓ **NIGHT HOLDS TERROR, THE**—Columbia: Modest but expert thriller. Jack Kelly and

Hildy Parks are held captive in their own home by three ruthless criminals. (F) October

✓✓✓✓ **NIGHT OF THE HUNTER, THE**—U.A.: In a suspense masterpiece, Robert Mitchum does a fine portrayal of a madman, self-styled preacher who terrorizes two small children to find where a sum of money is hidden. (A) October

✓✓✓ **NOT AS A STRANGER**—U.A.: Moments of emotional power and strong detail distinguish this account of a doctor's career. Fanatically devoted to medicine, Robert Mitchum slights wife Olivia de Havilland, friend Sinatra. (A) August

✓✓✓ **ONE DESIRE**—U-I, Technicolor: Forthright old-style "woman's picture." Anne Baxter and Rock Hudson try to live down shady pasts. Rock makes it; Anne has trouble. (A) September

✓✓✓ **PETE KELLY'S BLUES**—Warners; CinemaScope, WarnerColor: Familiar plot, fascinating 1920's atmosphere. Jazzman Jack Webb is threatened by racketeer Edmond O'Brien and pursued by heiress Janet Leigh. (F) October

✓✓✓✓ **PRIVATE WAR OF MAJOR BENSON, THE**—U-I, Technicolor: Delightful comedy. As a tough Army officer assigned to a military school, Charlton Heston is baffled by his young charges—notably tiny Tim Hovey. (F) September

✓✓✓✓ **SCARLET COAT, THE**—M-G-M; CinemaScope, Eastman Color: Sturdy drama of the Revolution. Cornel Wilde is an American spy; Michael Wilding, Major André. (F) September

✓✓✓ **SEVEN LITTLE FOYS, THE**—Paramount, Technicolor: Refreshing real-life saga of show business. Bob Hope's a foot-loose vaudevillian trying to raise seven children. (F) August

✓✓✓ **SHRIKE, THE**—U-I: Somber close-up of a broken marriage. As the possessive wife of stage director Jose Ferrer, June Allyson ruins his career, drives him to try suicide. (A) September

✓✓✓ **STRATEGIC AIR COMMAND**—Paramount; VistaVision, Technicolor: Imposing picture of our air defense, with Jimmy Stewart as a pilot, June Allyson as the waiting wife. (F) July

✓✓✓✓ **SUMMERTIME**—U.A., Technicolor: Wistful, humorous romance. As an American spinster vacationing in Venice (where the film was made), Katharine Hepburn learns a new outlook from an urbane Italian shopkeeper (Rossano Brazzi). (A) August

✓✓✓ **TO CATCH A THIEF**—Paramount; Vista-Vision, Technicolor: Against lovely Riviera locales, ex-thief Cary Grant tracks a thief to clear his own name, meantime doing some amusing romantic sparring with Grace Kelly. (F) October

✓✓✓ **ULYSSES**—Paramount, Technicolor: In an adventure epic of ancient times, Kirk Douglas is the warrior king delayed on his homeward trip by sorceress Silvana Mangano. (F) October

✓✓✓ **VIRGIN QUEEN, THE**—20th; CinemaScope, De Luxe Color: Lusty historical romance. As Raleigh, Richard Todd tries to persuade Queen Elizabeth I (Bette Davis) to give him ships for a New World expedition. (F) October

✓✓✓✓ **WE'RE NO ANGELS**—Paramount; Vista-Vision, Technicolor: In a sly comedy, Bogart, Aldo Ray and Peter Ustinov flee Devil's Island and befriend a harried family including Joan Bennett, Gloria Talbott. (F) September

For fuller reviews, see PHOTOPLAY for the months indicated. Full reviews this month are on page 20

The Men in Her Life

(Continued from page 64)

—which has helped me to be conscious of proper diet and health even now. It wasn't that he'd force me to eat anything. He'd kid me into eating. I remember how I detested Brussels sprouts. One day I said to my father, 'But they look just like small cabbages—like something was wrong with them.' He laughed and said they were delicacies because they were so small. When it came to carrots, another food I could do without, he'd say, 'They'll keep your hair red.' I eat practically everything now.

"I hope I have acquired most of my father's ideal habits—his sense of humor, his genuine kindness, his great patience. I watch him today with real love. Here is a man with a tremendous devotion to his family. I hope to be as successful in marriage as he has been in his."

"Dad has talked to me at times about what to expect from marriage. He has set up no lofty ideals for me to follow. He has only said, 'I hope you will find someone who will be kind to you—and, above all, who will love you very much and someone whom you will love.'"

From the time Piper started to school, there was one pattern throughout her life—a very real fight to gain self-confidence, to overcome her shyness. She tried to do everything well because she loved, as do all children, approval. She has never forgotten the first complete approval she was given. It was from the athletic director at the school she attended in Tujunga, California.

"His name was Frank," Piper began. "He was a big man, a giant of a man. He taught me swimming—but with these lessons he also taught me the importance of taking care of myself physically and mentally."

"I can never forget him because he was the first person to put a challenge in front of me and help me meet it. I learned to swim in just two days, and I can still remember how proud I was about this, how confident I felt. I was especially proud because the other kids hadn't learned as quickly. I was about seven at the time—and it was my first lesson in learning how not to be afraid. Frank purposely made me swim in the water alone and I had absolutely no fear."

"But then he taught me something else. One day I was feeling a little cocky. He quickly assured me I was just beginning, that I didn't know it all, and that there was much I had to accomplish. I think from this I have learned never to be too satisfied with anything I do, but to look ahead to the next challenge."

"There was a boy named David, too," Piper said quietly. "I can't ever forget the day he kissed me—on the cheek. Oh, I was so upset! I was sure I had been ruined for life. I just ran away from him. I had never played with boys very much and this only convinced me that I couldn't get along with them."

"And then there was another boy, whose name I don't remember, who taught me that there is a kindness in all people. It was a little incident. It's odd I still remember it. But I was picking some flowers outside the school garden one day and I cut my finger. It began to bleed and this little boy came by and gave me his handkerchief. Even now I can recall that warm glow I felt inside because of this gesture."

"But this didn't change my attitude towards boys. They still continued to be a mystery to me—an awesome mystery."

"There was one boy named Irving Lebow who was very obvious in letting me know he loved me. We were both quite



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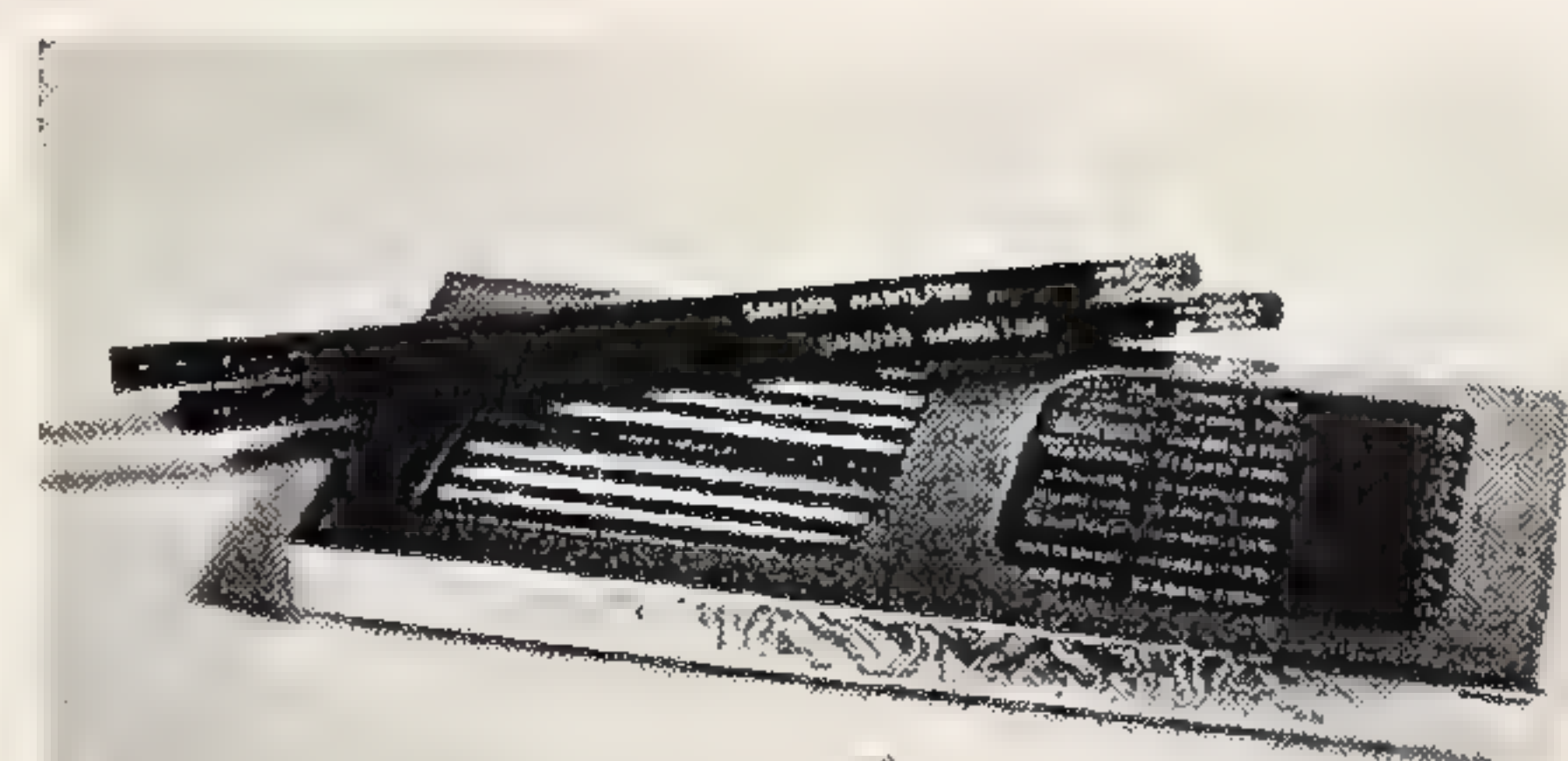
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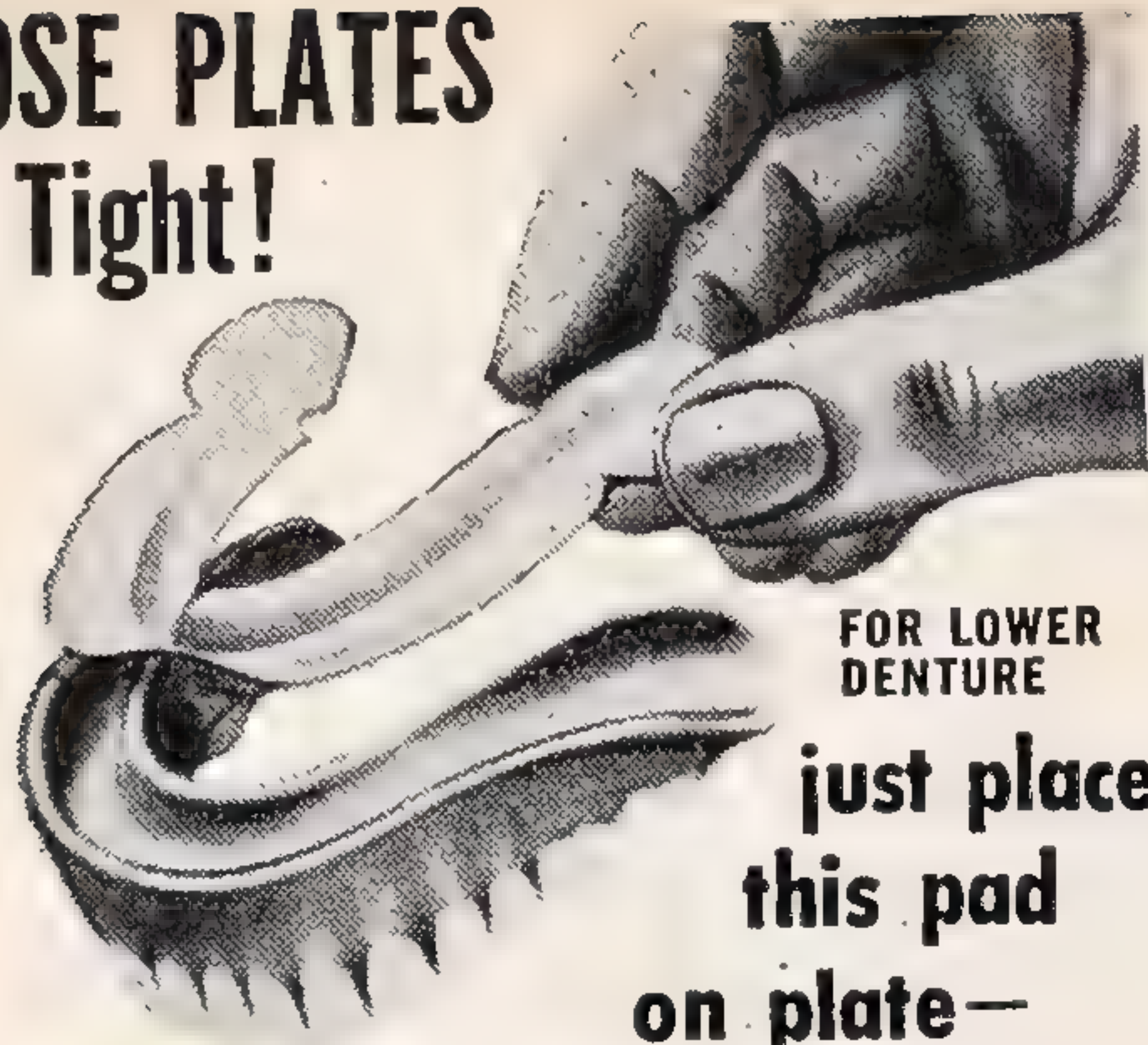
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young—eleven years old to be exact. I just ignored him—and made faces at him. But he made a big thing out of his love for me. When I had to walk up in front of the class to recite, he'd sigh heavily and carry on in what seemed, to me, a ridiculous way. I told Mother one day, 'Oh, that Irving is just too silly. I can't stand him.' To which mother said with a smile, 'But all children are silly—and they all do change.' This would not convince me. I reiterated firmly, 'But I can't help it—he's too silly for me.'

"When our classbooks came out—our annuals—all the kids wrote sentimental and not-so-sentimental things in them. I can still remember what someone wrote in mine: 'If Rosetta lived across the sea, what a great swimmer Irving would be.' All this embarrassed me.

"And yet I did a strange thing several times. I'd purposely walk past Irving's house on the way to Sunday school. I could easily have avoided him, but for some reason, I didn't want to. It intrigued me to saunter past his place. He came out one day with a bag in his hands. Very quietly he said, 'Excuse me, Rosetta, but here are some cookies for you.' He smiled shyly and just stared at me. I was very excited, but I acted blasé and indifferent about it all.

"So how did Irving influence me? Well, I guess he was the first to make me aware that I could enjoy the attentions of young men. Otherwise—why did I walk past his house?

"Perhaps I was also beginning to be the perverse female. I liked the attention of young men, but I still avoided them. When I'd go to dances I'd always stay with the girls. Oh, I'd dance with a boy, but I'd not really enjoy it.

"I didn't realize that men could be friends until I went to the Schneider Dramatic Class. There I met Don Oreck and Bob Richards. We had mutual interests, there was no romance involved and I enjoyed being with them. We'd often go to movies together—and, of course, we were talking acting all the time. Maybe I felt at ease with them because I knew there was no romantic attachment and, I suppose, I just was afraid then of such serious things as love.

"I gained no idea about the kind of man I'd like to marry from any of the boys in school, but I did learn something from a businessman I met. He played piano very well—and his whole family was quite musical. I was very impressed with him—and thought how nice it would be to be married to a talented man." Piper laughed lightly and said, "For that matter, I'd still like to marry a talented man."

It was another older man who gave Piper confidence and who taught her an important lesson. He was the art teacher at the school she attended.

"This man, his name was Major something or other," Piper said, with a happy chuckle, "was quite a character. He taught girls judo in-between the art classes. He was, however, very artistic and was especially interested in my work in class. He encouraged me even though I hadn't felt I was doing so well as a painter. But it was what he said to me one day that left a lasting impression on me.

"I had come into class with my long hair tied up neatly with a ribbon and I had on one of my few good dresses. The Major told the class how nice I looked and said that artistic people had more clothes sense.

"Piper's artistic ability shows in the way she dresses," he added.

"This was the first time I was ever complimented for my appearance—and it was something I've never forgotten. To this day I always try to look neat and clean. I hadn't thought so much about appearance before that."

Again there is that same pattern—the influence of older men. It was a very elderly man, in fact, who gave Piper one of her most important lessons.

When you're young and climb up that shaky ladder of fame, there is a tendency to become self-centered, to think only of the next big part, the next raise in salary. Material things can become all-important. Piper has never placed undue emphasis on possessions. She has learned instead what was important from life from this older man, a cowboy whose name is John McNamara.

"John McNamara used to be a blacksmith on the desert," Piper remarked with honest affection. "He now works on a guest ranch where his primary duty is taking care of horses.

"I was twelve when I met him the first time. He was not a very sociable person, but he seemed to like me and we'd go horseback riding together. We used to—and still do—ride up to the top of a mountain. We'd talk about all kinds of things and then he'd wander off by himself and let me sit alone.

"The first time we rode there, I got a terrific feeling of contentment. It was a thrilling experience to be on top of that mountain—alone. I felt so free. I looked at the sky, the tiny dots below which were houses, I drew in deep breaths of the fresh air. I felt as though I weren't really alive. It was more like floating in space. This was a new world to me and it's a world I like to escape to even now when

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The experience also helped to give Piper a sense of values—and this was something she needed once she found herself wrapped up in the hectic whirl of a motion-picture studio. When she signed her contract at Universal-International, many things changed for her.

Here, again, was a turning point, but it was one Piper met gracefully, primarily because of the help of a star she knew.

"I wasn't interested much in dating when I made my first picture," Piper commented, "but I certainly won't forget one big date I had at the time. It was arranged partly by the studio and was partly a personal kind of thing. My date was Ronald Reagan!"

"I was tremendously impressed by Ronnie. I kept saying to myself, 'I'm going out with an actual movie star!' I was trying so hard to be very adult that night. Ronnie and I were going to the Brown Derby for dinner where we were to have some publicity pictures taken and then we were to go to a premiere.

"When we got to the Derby, Ronnie helped me out of the car—and then it happened. There was a partition in the driveway which I hadn't seen. I stumbled and fell flat on my face. I tore my stocking, gashed my knee, and ruined my dress. When Ronnie helped me up, I tried desperately to regain my composure—but I had a difficult time. I managed to get myself repaired and then I walked into the restaurant with as much dignity as I could—in spite of a knee that was hurting and a somewhat disheveled appearance.

"The date was memorable for something else, though. Ronnie told me that night how foolish it was for young starlets to be a gossip-column movie star. He reminded me that the most important thing was to be a good actress and that there were decided disadvantages to having your name in the paper all of the time. At one time I was impressed by reading all the names in gossip columns, so I listened to him carefully. I don't think I've ever forgotten what he said. I know I've never received a part or a good review by being seen in a gossip column.

"Ronnie, however, wasn't the first movie star I'd met. I knew Tony Curtis before I got in pictures. Tony used to come by my house and he and I had a few dates. I had before assumed that all movie people were on another plane, that they rested cozily on some unreachable pedestal. Tony taught me not to believe all I read about stars—that they were just human beings with problems. He was so unpretentious, so unimpressed with the progress he had made and so genuine that when I did get into pictures, I wasn't so inclined to view each star with that breathless wonder. I didn't endow them with custom-made halos.

"Through Ronnie and Tony I began my motion-picture career on a more sensible and practical basis. I learned acting wasn't glamour—it was hard work. And it made no concessions to phony attitudes."

When Piper got her contract, she met one man who not only helped to give her confidence in herself but who became her closest friend. Leonard Goldstein died suddenly last year, but Piper will always remember him in her heart.

"I met Leonard before I signed at Universal-International," Piper said softly. "I was testing for a part at the time and was taken in to see Leonard, who was a pro-

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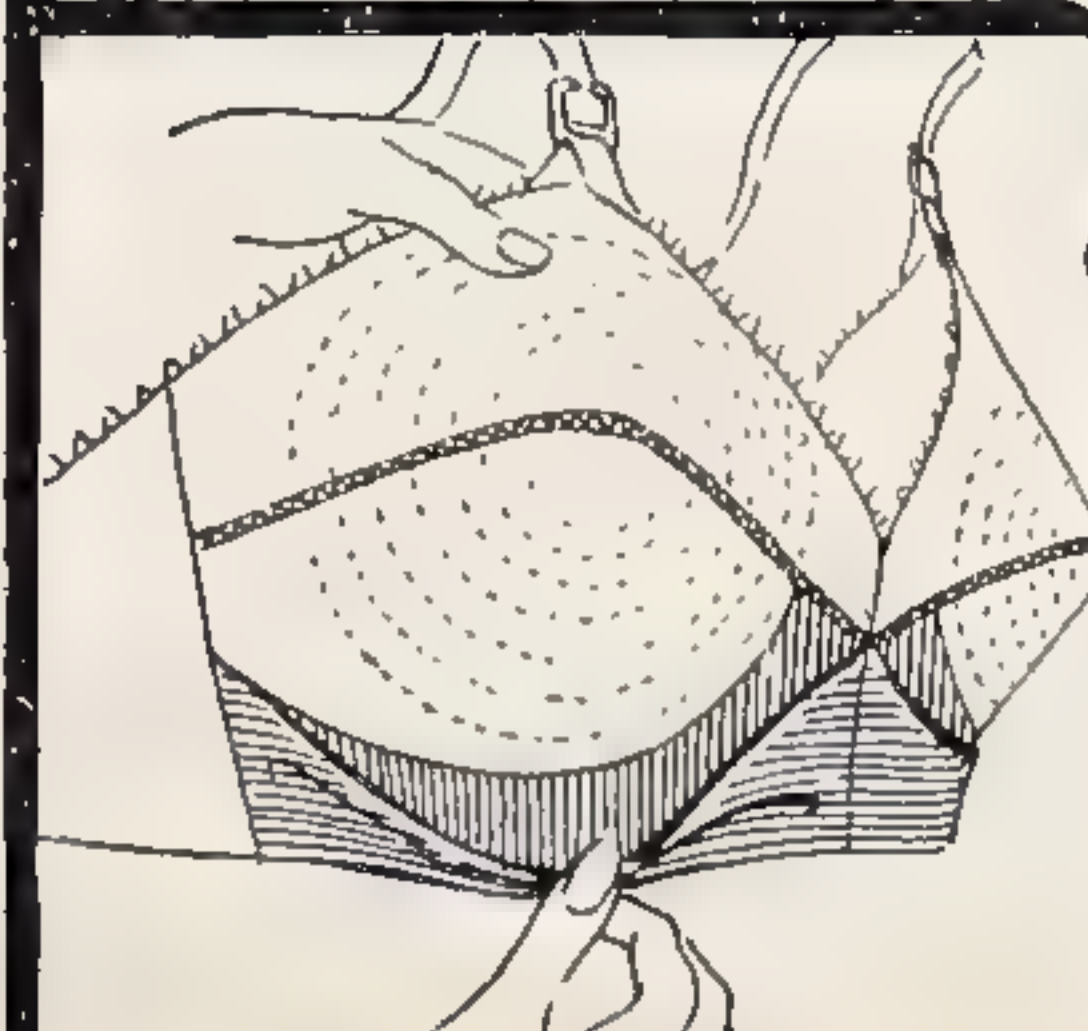


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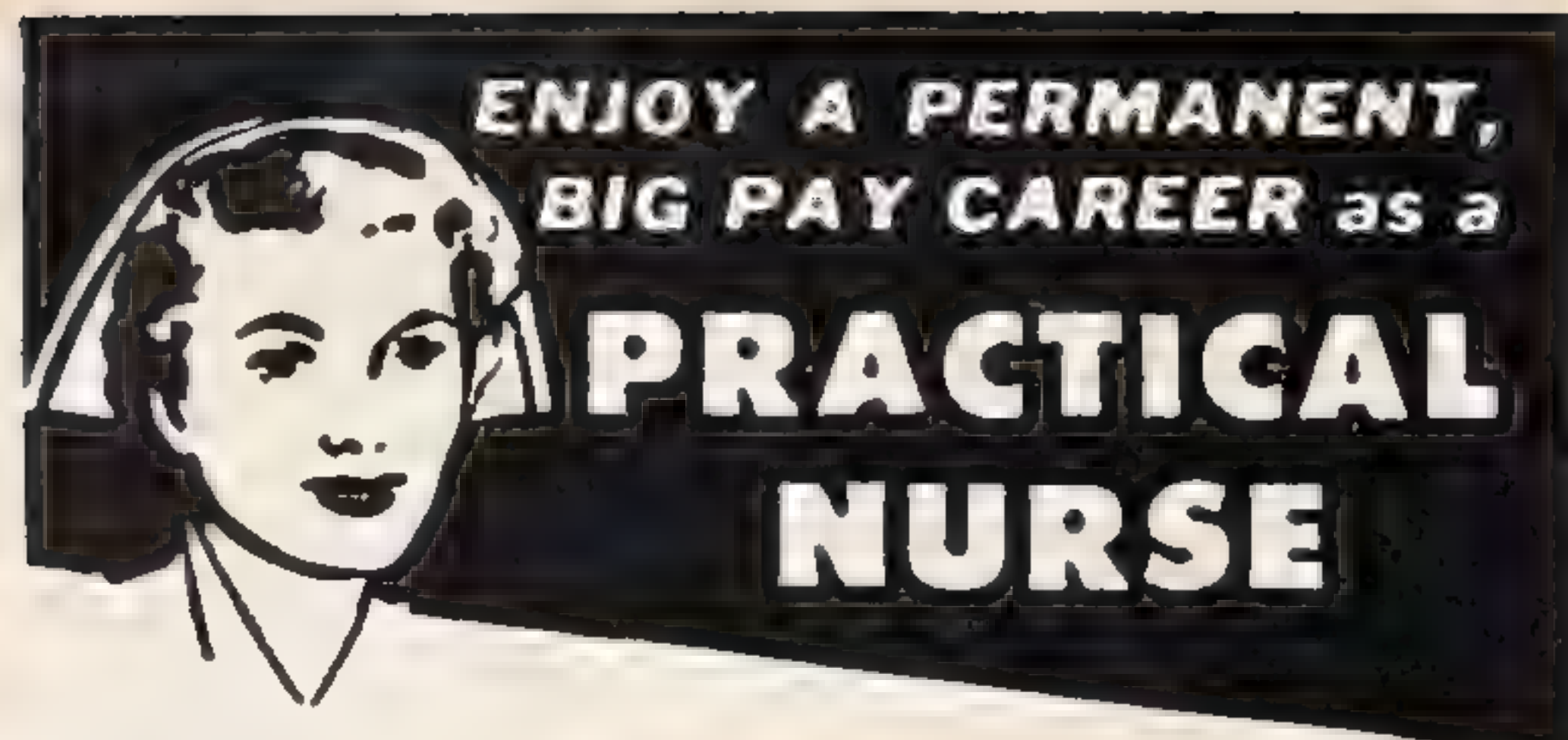
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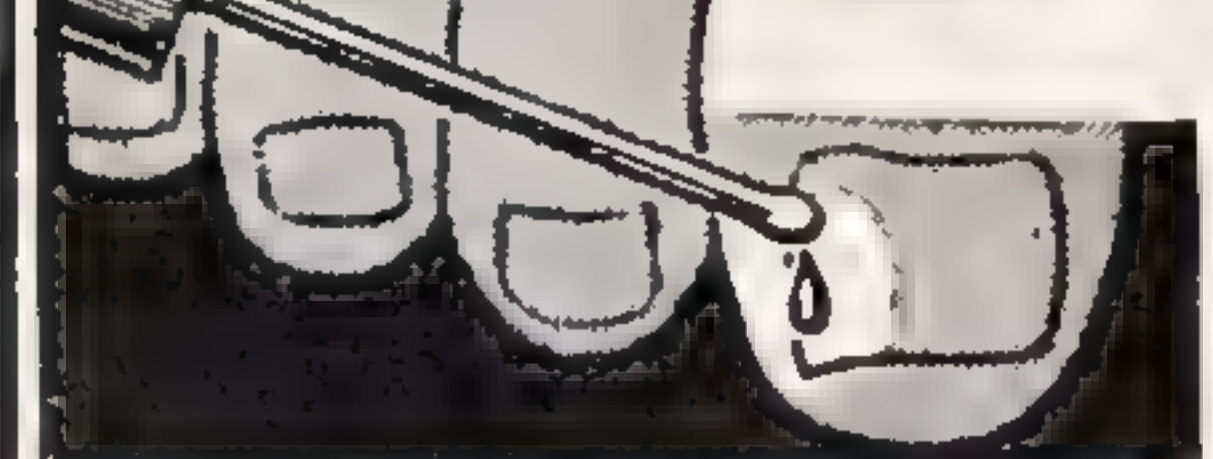
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ducer at the studio. I was really scared. He was so gruff and abrupt and after shaking hands with me he kept holding onto my hand. I recall his telling me to sit down, but I couldn't sit too gracefully with him hanging onto my hand. I finally did sit down—and then Leonard just stared at me. This made me feel all the more nervous. Finally, my agent started to laugh and so did Leonard. It seems that the gruffness and the abrupt manner were only a pose Leonard put on.

"When I left I had to ask my agent what Leonard's name was. I was so nervous I couldn't remember.

"I saw him again when I was making my second picture on the lot. A little later, the contract players at the studio did scenes from plays as a showcase for producers. I did a part in one of the plays and Leonard came back to see me afterwards. He shook my hand this time and said how good I was. But it was the way he said it that impressed me. I *knew* he wasn't making polite backstage talk.

"A little later I went on a tour and, while I was away, I got a wire asking me to come right back to test for a big picture with Tony. Leonard was to produce it. Well, I got the part and, from the beginning, Leonard was constantly on the set bolstering Tony and me when we needed it and giving us encouragement.

"Rudy Mate, the director, was helpful, too. One scene, my first appearance in the picture—although it was shot last—bothered me. I didn't feel right in it and Rudy noticed how ill at ease I was, so he asked me how I'd like to do it. I explained my idea, never thinking he'd pay much attention. He not only listened, but he let me do the scene my way. This was the first recognition I had had as an actress—and it meant so much to me.

"By the time the picture was finished Leonard and I were good friends. By everything he said—especially his criticisms—I knew he believed in me. Before I had been unsure of myself in pictures, I was working under pressure, trying so hard to prove something. Now, with Leonard's confidence, I began to relax and enjoy what I was doing. And I found myself turning to him more and more for advice. One bit of advice he gave me, though, was hard to take.

"Tony and I both heard that the picture was being sneaked one night, and naturally we wanted to go, but Leonard advised us not to be at the theatre because of the studio policy about stars' showing up at sneaks. To be sure I didn't go, he had a friend of his take me out to dinner. I was so nervous all during dinner I could hardly eat. After the preview we went to Romanoff's where a kind of party was given for those in the picture.

"There are many things Leonard did for me—but all I can say is that I'll never again have such a wonderful friend. No matter what I say about him now, it's not enough. It even seems trite. And yet every day something happens and I react to it according to the lessons Leonard taught

me. How lucky I am to have known him!"

"So what had Leonard taught me? I learned so much from his wisdom. I gained strength from him—and a spiritual awakening. He showed me the strength to be gained from a complete belief in God, power, from the knowledge that through God all good things are possible. Leonard's faith in spiritual matters was the simplest kind. It was not dogmatic or full of platitudes. It was the practicing kind of belief in a Power greater than ourselves.

"Things used to upset me. Once I was bothered by a problem at the studio. I knew I'd have to go in to see the head of the studio and I was so afraid to take that step. I fretted and fussed over it for a long time. But now, I can go see anyone about any problem because, through Leonard, I learned that with the power God has given us all and with the compassion He has for our feelings, I need have no fear of anyone—especially of myself.

"I learned, too, about show business from Leonard. I used to go to his place every Sunday morning for 'brunch' parties. Many top stars would be there, but I'd get upset because I felt I didn't belong in such important company. I told him one day coming back from his beach home that I didn't want to go to any more of the parties.

"'But you should go,' Leonard told me. 'You have to meet these people because you're in the same business now.'

"'But they scare me,' I told him.

"'Then the only way to get used to them is to be with them,' he said firmly.

"And he was right. I got over this fear by forcing myself to go.

"Then there was the time he said something else to me that reminded me of the comment my art teacher had made. He was discussing young players and how wrong he felt it was for some of them to be seen in public and at the studio not looking their best. He said he admired me because I was well-groomed and because, above all, I had good posture. This meant something coming from Leonard because he wasn't one to be free with his compliments.

"But the biggest lesson he taught me was his death. His being gone has underlined everything he ever said to me. Since he died I have gained a new perspective just because I knew him. Lots of things I once thought were important are now so unimportant I can laugh at them.

"I learned when Leonard died that when you lose someone you loved all other things take on new meanings. Material possessions are suddenly completely unimportant. I could have no richer treasure than that of knowing Leonard. His death made me look into myself and to try to be all the things he believed I was."

Death taught Piper another lesson. When she was in Korea some time back on a tour entertaining the troops, she had an experience that has left its mark on her. She sat up all night talking to a G.I. who was dying. The boy actually died as she held his hand. For months Piper

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couldn't shake that memory. It was a shattering thing—and yet an important lesson. "When you see someone die, you're taken out of yourself," Piper said so quietly you could hardly hear her. "You realize how dependent you are upon others and how much better it is to think of what you can do for someone else than to gratify your own personal whims. I can still see that boy's face. He knew he was dying and yet he was so grateful to me because I sat there with him and talked to him. Grateful to me! It is I who am grateful because I learned the true meaning of unselfishness from him."

"His mother recently sent me a beautiful gift for my birthday—a set of bath towels, hand towels and face cloths she had made herself."

The death of Leonard Goldstein and that GI have made Piper a much more mature, thinking person. She stopped being just a young movie actress, and she became a young woman with a purpose in life.

Piper never takes anything for granted now, and she never stops being grateful for all that has come to her. The process of learning to believe in herself is still going on, but she is making progress. She has found so much to strive for, so many obstacles to hurdle, so many things to prove—and she's glad for each new challenge. Just recently she took a big step—and another man came into her life.

"I knew I had to sing in 'Ain't Misbehavin,'" Piper remarked. "All my life I'd wanted to be able to sing, but I was afraid to open my mouth. I was afraid even to hum. I'd start to sing and nothing would come out. But when I was assigned to the picture I faced the fact that I would have to sing. I didn't even think of finding an excuse to get out of it. I just went to Johnny Scott, a vocal teacher. He was very understanding and patient and, because of him, I was able to gain the necessary confidence and actually to sing my own numbers in the picture. I intend to continue my studies, too."

As you may have noted, romantic experiences have been few and far between in Piper's life. No romance has apparently influenced her. And yet what about Dick Contino and David Schine, with whom she has been paired in gossip columns?

"Dick did—and still does—have an influence on me, but contrary to all reports this has been a real friendship rather than a romance," Piper remarked sincerely. "I know that sounds trite and perhaps there will be those who won't believe it."

"Dick has been important in my life for several reasons—the biggest that I was given an opportunity to be a real friend for one of the first times in my life. When Dick was having his troubles, it was a very gratifying and wonderful experience to feel I was needed and that I could help. Again, it was learning the value of thinking of someone else instead of myself. Dick has been just as good a friend to me in many instances. After Leonard passed away, Dick was in Las Vegas playing at one of the clubs, but he immediately sent for me and my family to join him. He wanted to help me over this rough emotional experience, to get my mind on something else. This was the kind of gesture only a real friend would make."

Piper summed up everything with "All these men have changed me. All are responsible for what I am as an actress and as a person. I am so lucky that they were the kind of people they were because otherwise I might have had influences that would have steered my life in an entirely different direction. They actually gave me life."

THE END

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(Continued from page 60)

Before she could cry, the world wavered in front of her. She was found ten minutes later, soaked in blood, and taken to the hospital. When she awoke, she was in the operating room. Starting to speak, she was silenced by an ether cone pressed against her face. She tried to scream, but the cone was held tighter and tighter until terror and fear turned into blackness. Her last conscious thought was that she was now dead. For Billie Cassin—for Joan Crawford—childhood was over.

Several years later, a few hundred miles to the northeast, another six-year-old child sat in the noonday sun of a hot mid-western summer. Her dreams were of a horse she would someday own and the name she would give it.

A little later, when there were shadows on the sidewalk, she galloped down the street, hitting herself occasionally with a penny licorice whip and shouting, "Go Pinto, go Thunder."

Two children living a few hundred miles apart, feeling the same heat, seeing the same fields of rising wheat, born into the middle strata of the American middle class, each the younger of two children, each destined for a similar career.

But because people differ from the moment of their birth, they can grow up in the same state, in the same city, and their lives will differ. They will need different things and want different things and their lives will grow apart to get them.

At the Cassin home, there were arguments. Mr. Cassin left one night. When Billie woke in the morning, he was gone. Billie, her mother and her brother moved to the lower fringes of a middle-class section. Mrs. Cassin no longer sang, her face took on a harsh, strained look put on by many problems. Mrs. Cassin operated a laundry, and Billie took her baths in a laundry tub. She slept in a room above the laundry where the smell of freshly pressed sheets was the last thing she remembered before dropping off to sleep. Sometimes she cried herself to sleep because she still limped and might never be able to dance. But no one knew that—Mother had no time.

Con Grable moved in the other direction. He was a bookkeeper who became a stockbroker and moved his family to a big hotel where Betty roller-skated down the halls and worked the elevator by herself and grew up in the sun. She rarely cried. There was no need to.

Ambitious, shy, angry Billie Cassin—sure of what she wanted but bewildered about how to get it—spent one year behind the big iron gates of a private school, St. Agnes Academy in Kansas City, Missouri. She was partly student, partly waitress, and at night she would stand with her face pressed against the gates, wondering how she could get out. So young, and yet she had already learned one lesson—anything she wanted she would have to get for herself.

After a while, she invented a world that was more to her liking than the real world, a world that ended with a walk down a lovely country road in the green of spring with a man—who was still faceless—by her side.

As someone was to say of her many years later in Hollywood, "For Joan the make-believe world is real—the world of movies and of the characters she plays. Hiding behind a character for her is the real truth. I think she learned the knack long ago to cover up her shyness. Even between pictures she creates a make-believe world."

It was true of her even at fifteen. She had a need for a make-believe world. So

she ran away to Chicago and a twenty-five-dollar a week night-club job.

"I can dance," she told the owner of the club.

"Well..." he paused hesitantly.

She stood in front of him, with a determined chin, pretending a sureness she did not feel. "I can dance. I can dance better than anyone you've got."

She was hired.

Back in Kansas City, Mrs. Cassin was confused and shocked. She was not equipped to handle a daughter who aspired to be the best dancer in the world. For better or for worse, Billie Cassin was on her own.

In St. Louis, Missouri, Betty Grable also went to a private school—Mary Institute. She liked life there as well as she liked anything, including horseback riding. And she was well-liked, too.

Both she and her sister Marjorie were beautiful, but Marjorie had—from the beginning—a stubborn streak that Betty didn't have. Mrs. Grable, unlike Mrs. Cassin, understood a girl's desire to be a star. She had had it herself and had transferred her yearnings to her daughters. Marjorie smiled and refused to take lessons. But Betty, younger and better able to be bribed, listened to her mother.

One dancing lesson was traded for an hour's ride on Sunday; one singing lesson was traded for the right to appear with her drill team in a horse show. Most of the time her drill team won, and the lessons did not seem to Betty to be too high a price to pay for that glory.

Unlike Billie Cassin, she was not ambitious. Perhaps she didn't need to be. She was often described as lazy. Luckily for her future, she had a mother who would see to it that she did something about her vague desire to dance and sing.

Many years later in Hollywood, of Betty it would be said, "She's a straight shooter, no make-believe, no pretense about her. As big a star as she is, she never demands a thing. Once I was handling an interview for her," explained a studio executive. "I left the room on other business, and the reporter stayed three hours. Any other star would have gotten raving mad and gone to the front office. Betty just asked please not to let it happen again."

In all her childhood, there was only one thing she wanted and did not get—a horse.

"Daddy bought me a saddle once," she has said, "but the horse never came. A saddle was useless without a horse, so I made him take it back."

When Betty was thirteen, her mother decided she was ready. They came to California. Her mother was with her constantly: teaching, exhorting. When Betty's first chance for a specialty number came, she slipped on the steep movie steps. She picked herself up, crying.

"Do it again," Mrs. Grable whispered.

Betty went back to the top of the stairs again. She slipped for the second time. She ran to the side of the stage, and Mrs. Grable followed her.

"Go back," she said. "Do it again."

"No," Betty said, rubbing her back.

"Look at me," Mrs. Grable said. "You won't slip again. Go back."

Betty Grable went to the top of the stairs for the third time and danced down them.

The studio let her—and a dozen other chorus girls—out a few months later, and Mrs. Grable decided they should go to New York.

"I'm not ready," Betty said. "I'm not ready at all."

"Of course you're ready, darling," Mrs. Grable said. And the packing began.

In the meantime, Billie Cassin had al-

ready danced her way through New York. But she had had no protection from the night-club wolves except the protection she could make for herself. She was toughening up—at least on the outside—and making her own decisions. When an offer came from M-G-M, there was no one to ask what to do. She accepted, went to California, had her name changed to Joan Crawford in a contest, danced in several movies and fell in love.

The man she fell in love with was Douglas Fairbanks, jr., prince of Hollywood, son of its king and stepson of its queen.

Joan Crawford and Douglas Fairbanks, jr., were young and in love. They walked the beach at night, threw baseballs at concessions on the amusement pier and ate candy apples. They invented a private language so that they could talk to each other in crowded rooms. Joan was overwhelmingly happy.

Joan Crawford has since said, "With Douglas I was young for the first time. My childhood had ended so early, almost

things herself, to fight for them and fight to hold them. She has wanted to learn everything—how to walk, how to dress, who Aristotle was, what fork to use at a formal dinner, the proper way to address a Duke. She's learned all these things through the years—and more, much more. Because of this, people have called her a social climber, a few more names.

She pretended not to hear. Sensitive people sometimes build heavily armored walls about themselves and look out on the world from tiny slits in the top of the wall. The world sees only a determined chin, a diamond-hard exterior. It doesn't know of the soft and helpless soul underneath.

Joan Crawford is one of these people, and it has always been important to her what people think. That is why the lack of recognition by Douglas' stepmother, Mary Pickford, hurt her so deeply and injured her marriage so much.

"How do you do?" Miss Pickford said when they were first introduced. And Joan's audience with the queen was at an end.

This, too much youth, two careers and Joan's own fierce striving for perfection, for knowledge, were too much. Four years after their marriage, Doug and Joan were divorced.

Betty Grable's first marriage also ended in failure. She had returned to Hollywood, played the cheerleader of Wabash U. in a dozen college pictures and married Jackie Coogan. He was the first boy that she had ever seriously dated and she had never given herself a chance to find out about others. But she is not the kind of person to be divorced even once. She is too relaxed too content with life in general, too easy to live with. And the marriage might have lasted if it had not been for Jackie's tremendous personal problems. Betty learned from experience and decided not to make the same mistake again. When the next time came, she didn't.

Joan Crawford was not so lucky. Even before Betty Grable's first marriage ended, Joan had reached again for love. This was her "great love," another man from whom she could learn, another man who was above her, she thought, in charm and grace and wit and knowledge and acting ability—Franchot Tone. Hollywood had brought him from the stage to act and then encased him in a series of sophisticated playboy roles.

Joan Crawford was still reaching and, in her marriage to Tone, she learned. She learned what words like "expeditious," "juxtaposition" and "montage" meant. She found there could be pain in learning. Franchot was a member of the Group Theatre, a brilliant gathering of serious actors and directors.

"The only time," Joan has said, "that I didn't want to be a movie star was the first night I had the Group Theatre for dinner."

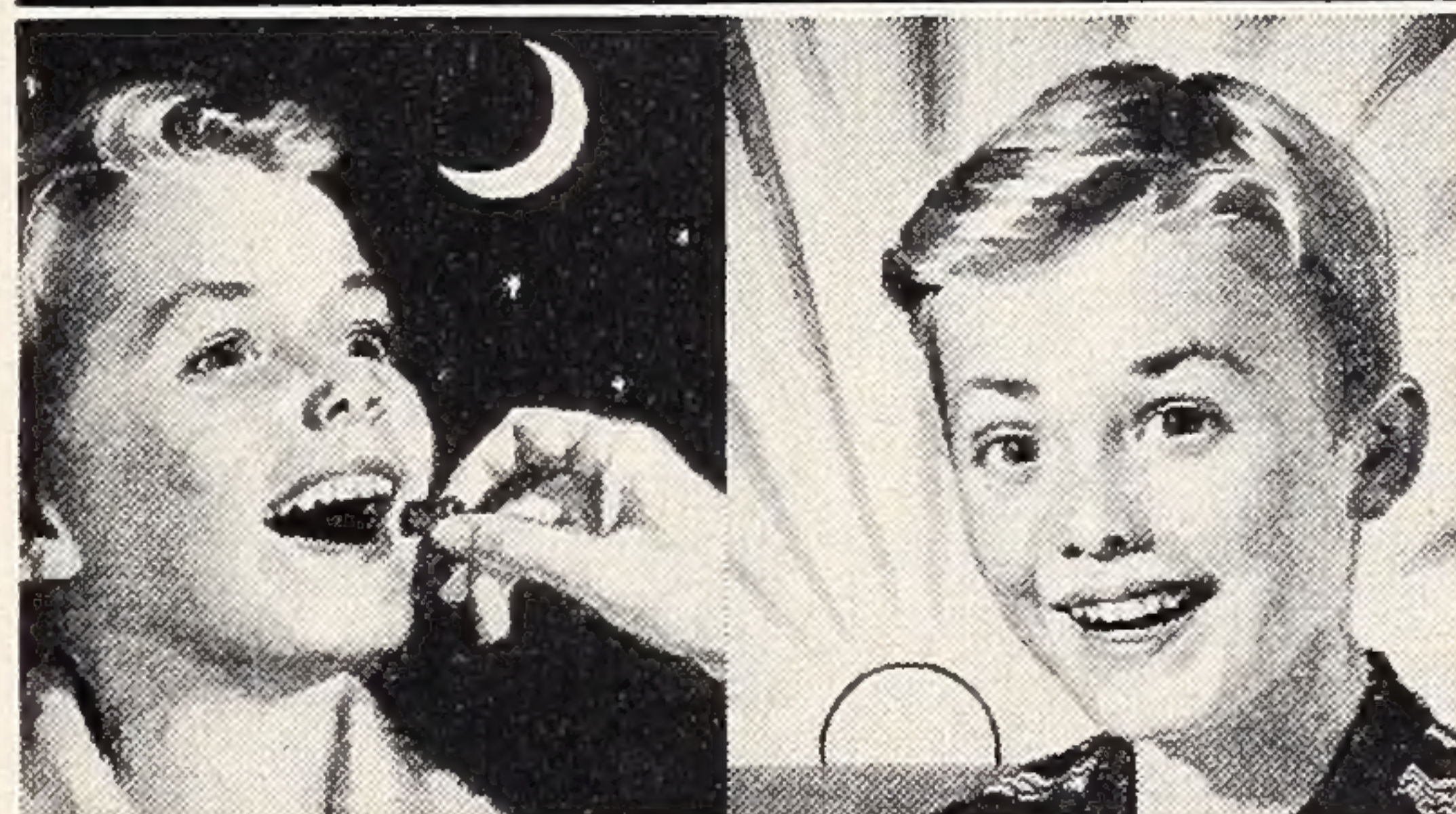
She had spent all day working on hors d'oeuvres and setting the tables by the swimming pool. When the guests arrived they didn't ignore her, they were very kind. But she was lost by their talk, and so angry with herself for her lack of knowledge, she felt like throwing the whole dinner into the pool.

After they left, she turned to her husband and again there were no tears on her cheeks. "The next time they come," she said, "I'll be able to talk to them. I will." She took books from the library. And the next time they came, she was.

The little dancing girl learned. She turned herself into an actress and a popular one. In 1937 she was top woman on the annual poll of money-making boxoffice personalities. In 1938, she was still there, but Tone wasn't. Saddled with parts that

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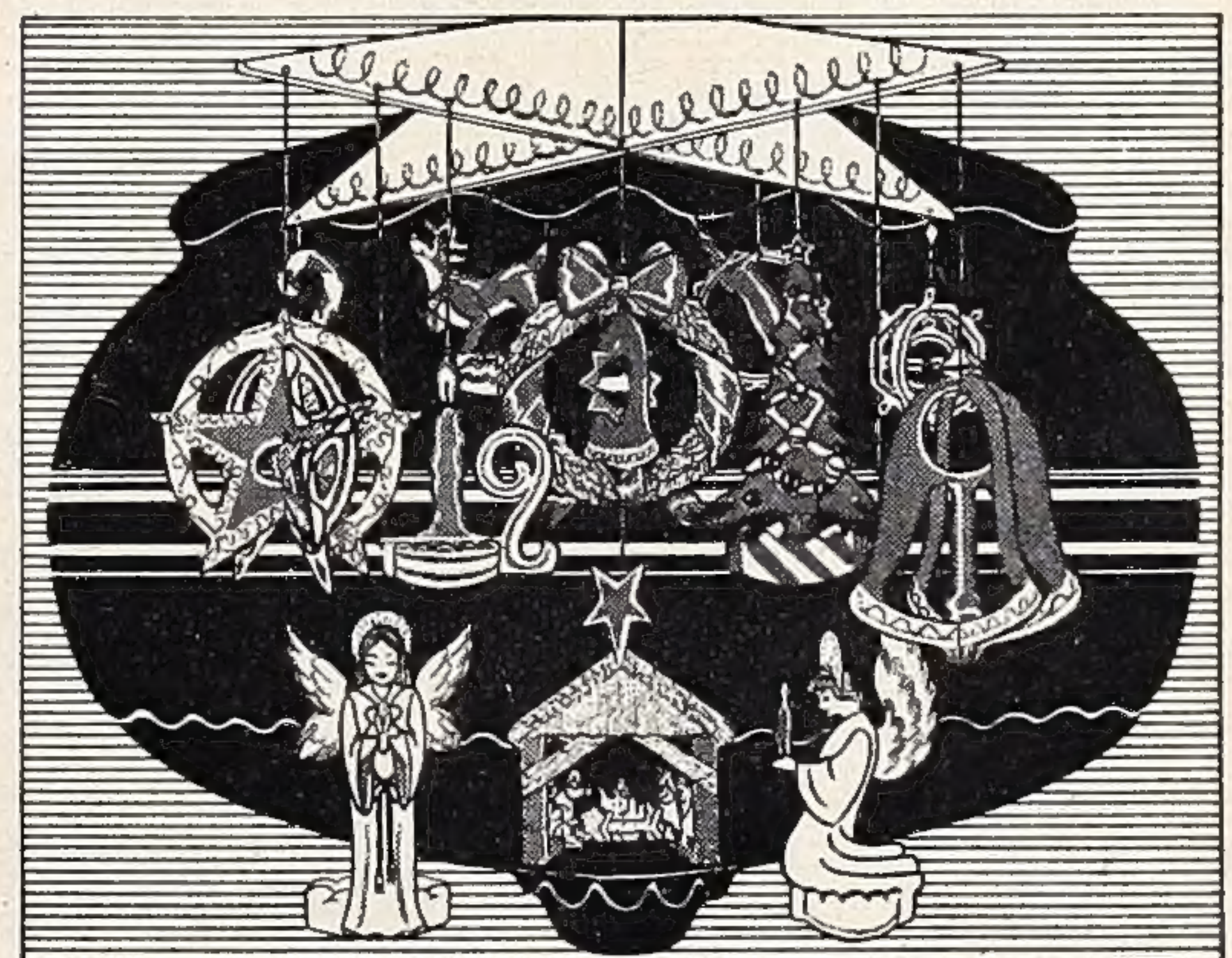
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before it began, and when I married Douglas I found it again. We sat on curbs and laughed at senseless things and rode roller coasters at the beach and loved each other with all the intensity of the young."

But nothing had come very easily to Billie Cassin and a happy marriage did not come easily either.

Before her marriage she had bought a house.

Douglas laughed and looked at it and asked, "Why so big a house? For our twelve kids?"

She was not quite able to explain that she needed something securely fastened to the ground for security, the emotional security that had been missing most of her life. She has the house still.

At the first party given in their honor after their marriage, Joan attacked the seafood cocktail with a large and cumbersome fork. When she saw her mistake, she put the fork down quickly—and someone laughed. Joan ran from the room; Douglas found her in the hall.

"It's all right, honey," he said. "It's all right."

"It isn't all right," she said. And there were no tears on her cheeks. "I won't make the same mistake again."

If you are deprived of something when you are very young, you sometimes want it out of all proportion to its importance. Joan is this way about learning—all kinds of learning. She has had to grab these

gave him no chance to act, he was at first frustrated, then angry, finally enraged. And there were no children to help hold the marriage together. Joan had had two miscarriages. She and Franchot looked into adoption agencies, but before they could adopt a child, their marriage ended.

Two years later, Joan was in Franchot's place—with a vengeance. For ten years she had been playing the rich girl who marries the poor boy or the poor girl who marries the rich boy. Suddenly the public discovered it didn't care one bit.

At the same time, Betty Grable was becoming an American institution. Five million pictures of her were hammered into the barracks walls of the Aleutians, pasted against the bulkheads of aircraft carriers, carried in the pockets of a million American soldiers through the mud of Okinawa and New Guinea. Airplanes were named after her, generals waited in line to meet her, the American public made her the top boxoffice personality of 1943 and 1944.

And she took her new fame with the same calmness she had taken the years of being a nonentity. There was no pretense about Betty.

"There's a wonderful new art exhibit in town, Miss Grable," a society matron said to her once. "I have a private card for tonight, and it's something you really must see."

"I'm sorry," Betty said. "But I've got a date to play cards with my hairdresser and her husband."

She attributed her sudden fame to luck and got violently angry at people who prostrated themselves at her feet and called her Miss Grable. She did not go to more operas or concerts or art exhibitions, because operas and concerts and art exhibitions did not intensely interest her. And she refused to pretend an interest she didn't have.

And she fell in love. You can call her happy marriage luck if you like, because neither she nor Harry worked at being happy together, but it wasn't all luck. She had learned, too. She had learned from her first marriage that any little faults you find should be left below the surface, where they would not disturb the calm flow of the years.

"I met Harry James," she says, "at the Hollywood Canteen. We were both entertaining the soldiers—but on different nights. I loved his music, so I had my night changed to his. After the show, I asked him to drive me home."

Betty knew what she wanted when she saw it. They had a hamburger at a drive-in, three more dates, and the fourth day he left for Chicago. Every night for the next eight weeks, they spoke on the telephone. He asked her to meet him in Las Vegas. He would slip off his train and they could be married. She agreed.

Only fragments of the weekend can she remember now. "His train was late and, by the time it arrived, there was such a pile of cigarette stubs in the car, he could hardly push his way in. We ran to meet each other, and he tripped over a chain and all his suitcases slid around the station floor. When we got to the hotel, the minister was in the hall, rehearsing his speech. He was terribly guilty when we caught him at it."

"Do you want the three-minute ceremony or the five-minute ceremony?" he asked.

"Three-minute," they said together. A three-minute ceremony can be more binding than a formal wedding in a church.

After her marriage, Betty continued enjoying the same things she had enjoyed all her life. Neither she nor Harry tried to change or improve one another. Another couple who had married after four dates might not have had a lasting marriage.

But here were two people who were almost too lazy to argue and too well matched to need to. But Betty was not a perfectionist—she never worried about little flaws.

From the beginning it was decided that Harry was to be boss. Betty's unbelievable success was not to be carried beyond the studio gates.

"In the home, it should be the man who dominates," she said. And in the same breath, "I never bring my work home. It wouldn't be fair. Evenings are for relaxing and having fun."

People are built differently, and Joan Crawford could never have made that statement. She cannot make the tenseness of a long day's shooting drop from her as she passes the studio gates. Because of this, she even sleeps in her dressing room when she is on a picture. She does believe a man should be ruler of his home, but she knows that she would try to dominate him. But her ideal man would not permit himself to be dominated.

After her marriage to Franchot Tone ended, she adopted the children they had wanted to adopt together and, later—partly to give the children a father—she married Philip Terry. Terry is a man of whom she says:

"I owe him an apology. I have always owed Phil an apology. I married him mostly because I was lonely, and I couldn't repay his love with love."

Those years with Philip Terry were the years she spent planting radishes and lettuce and string beans, chopping down eighteen trees for firewood and not making motion pictures. Joan cannot live without working, but she couldn't work in motion pictures—she was boxoffice poison. Then someone took a chance and there came "Mildred Pierce" and an Academy Award. She does not feel that those waiting years were wasted, because she tries never to waste time, tries to cram into each hour something new or something thought or something learned.

It was a challenge for Crawford to play the plain, tired, embittered mother of an almost-grown daughter, but she has always accepted challenges, no matter how unsure she may feel inside. The challenge just happened to win her the award as best actress of the year.

The next year it was Betty Grable's turn to face a challenge.

"I've got a part," Darryl Zanuck said to her, "a straight dramatic part, no singing, no dancing, in a picture called 'The

Razor's Edge.' It's a great role for an actress."

Betty read the script and said, "No. Trying to explain, she said, 'I'm where I want to be now. And I don't think it right for me. I don't want to crowd my luck too far.'"

Anne Baxter took the part and won a Academy Award with it.

And what of those two dreams dreamed out in the noonday sun of a hot midwestern summer?

Betty Grable satisfied hers long ago and went beyond it. On their first wedding anniversary, Harry's gift was a horse. He gave to Harry was another horse. He bought a ranch, but it was too big for just two horses. And somehow, since Harry's father had been a bandmaster of a circus and his mother a bareback rider and since Betty's dream had been to own a horse, they somehow went into the racing business. Today they own five racers, six brood mares, one two-year-old filly, four yearlings and one foal. One of their horses, James Session, ran in the Kentucky Derby last year.

Betty refuses to do more than two pictures a year now. There are always beds to make at home and wastebaskets to empty, clothes to buy for her two daughters, Vicki and Jessica. She has never been away from them overnight. That is why she has never made a picture in Europe or on location.

"I don't know if it's important, but I don't want to be away from them," she says.

In the summer there is a seven-week vacation at Del Mar, where they rent a house at the beach. There is time to swim and tan in the mornings. In the afternoon they can watch their horses run. And if there is a problem to be solved, there is always Harry to tell, Harry to get comfort from, and Harry's arms to take away the occasional loneliness.

Joan's young dream has not been fulfilled yet and probably never shall be. By its very nature, it is aimed too high. The greatest dancer in the world. Perfection is not easy to grasp. It is inclined to slip away whenever you think you've gotten a good hold. Yet in the search you can touch mountaintops, climb high, hold the world in your hands, and climb higher still. That is what Joan Crawford has done.

But there were penalties to this dream too. As often is, the greater the dream, the harsher the penalties. There was no one to turn to for so long. There were children to raise alone, tensions to be choked back somehow, loneliness to be fought that can't be assuaged by physical exhaustion. But it was worth it, for it gave her the courage to seek companionship and love again, to give love, to become Mrs. Al Steele.

Two dreams and two people springing from the same midwestern soil.

One earthy and natural, inviting exercise boys to dinner and spending summers sleeping in the sun, content with her luck and her husband and her life with watching television in the evening and with contentment itself. And if she were given the years to race over again she would do the same things with them even to the first marriage whose failure taught so much.

One flashing through the sun and through the night, sleeping no more than four hours a day, filling the hours with a search for knowledge and for truth, never content but sometimes fiercely happy. And if she were given the years to race over again, she would do the same things with them, even to the pain through which she also learned.

Two dreams and two people.

THE END

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